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Juicy garage rock awaits
at Burger Boogaloo P14

MISSING MAYOR

Lee needs to speak up
on foreclosures P4

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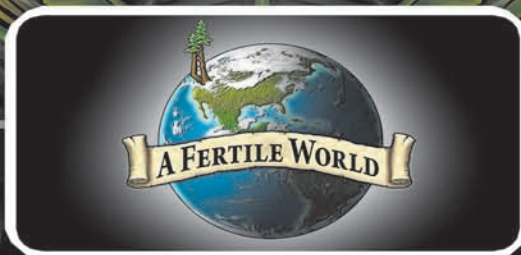
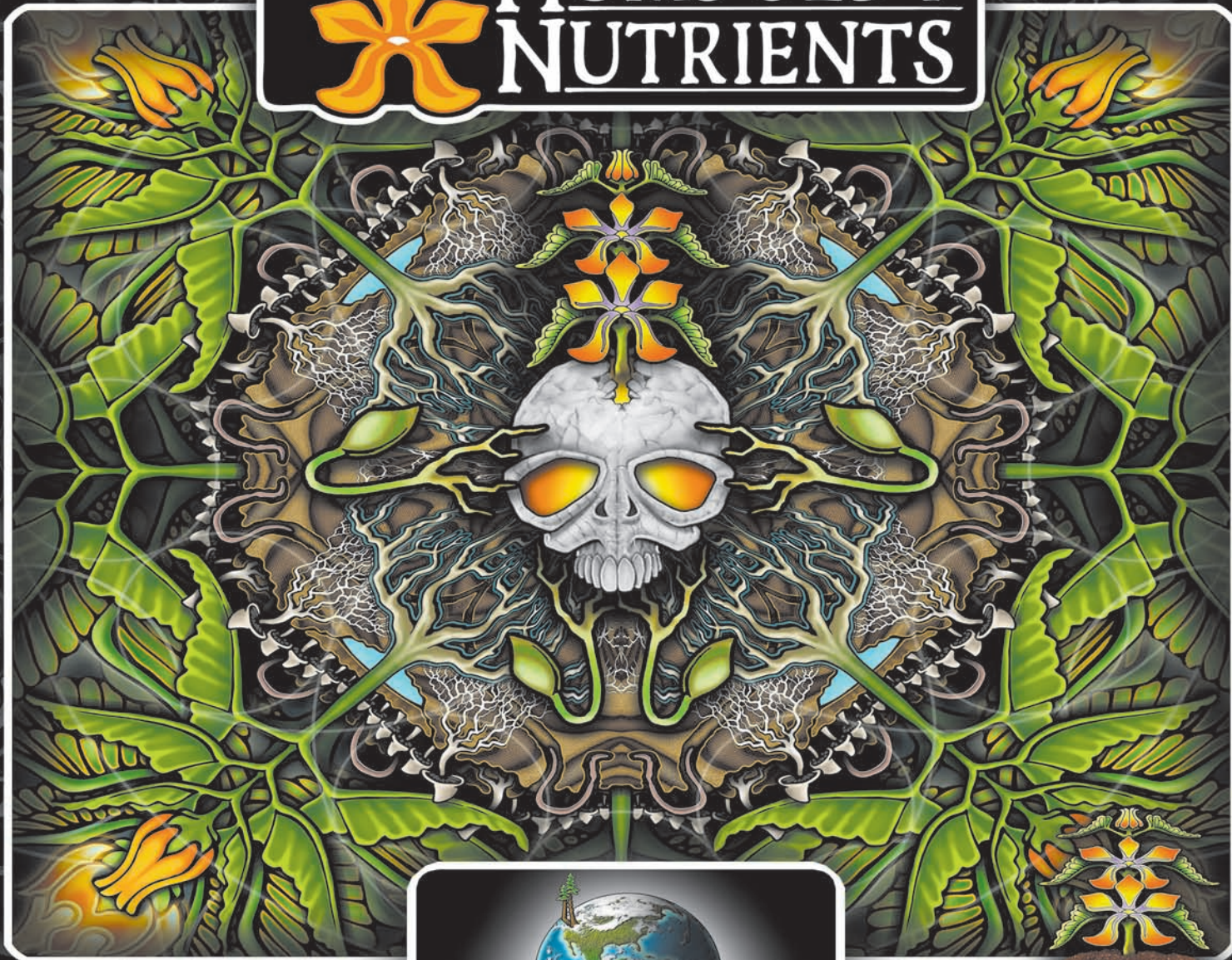
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BLACK POWER



ANGELA DAVIS TALKS OCCUPY. DAVEY D ON BLACK POWER, 2012. D. SCOTT MILLER ON *LISTEN, WHITEY!*
THOMAS PEELE'S BOOK LOOKS AT THE LEGACY OF RACISM. A SPECIAL REPORT P6

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Yuan Yuan Tan and Damian Smith in Tomasson's *The Fifth Season* (© Erik Tomasson)

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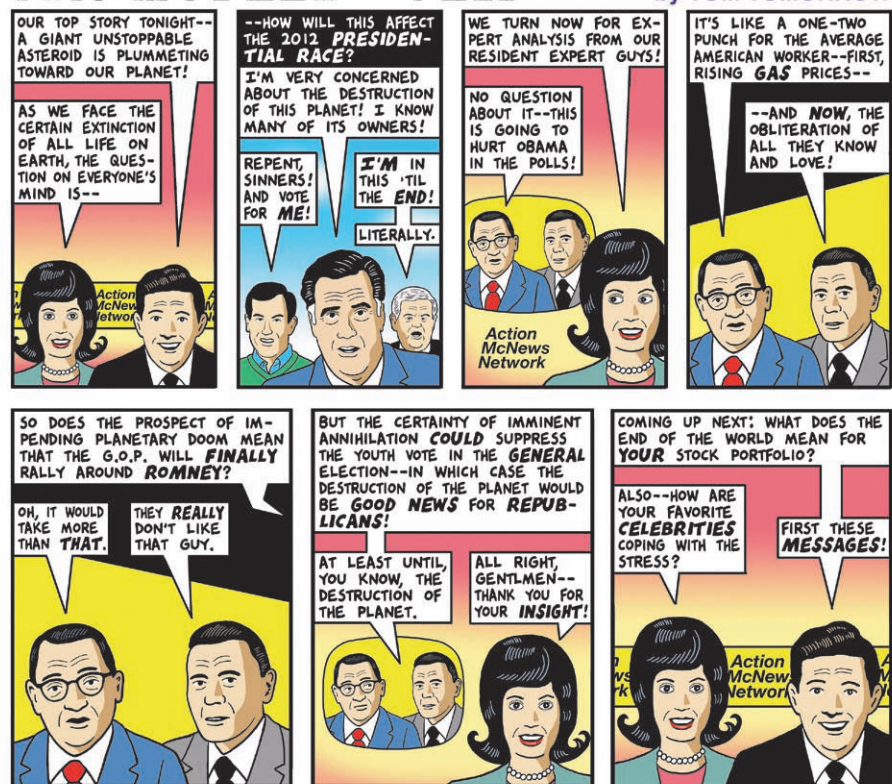
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FOR THE RECORD

In last week's profile of author Renee Gibbons ("Just longing for sameness" 3/14/12), we incorrectly stated that Gibbons had an affair with Paul Robeson. The affair was with the actor William Marshall.

THIS MODERN WORLD

by TOM TOMORROW



THE GUARDIAN EDITORIAL

LEE AND THE FORECLOSURE CRISIS

More than 1,000 homes in San Francisco are either in foreclosure or at the start of the process. Some 16,000 homeowners are underwater, and as many as 12,000 may face foreclosure in the next 12 months. A report by the Alliance of Californians for Community Empowerment shows that the city could lose \$115 million from the reduced property taxes and the costs of carrying out evictions.

That's a crisis — and while the mayor has no direct control over home foreclosures, he ought to be speaking out and joining the protesters who are fighting this cascade of often-fraudulent bank actions.

The problems are legion: An audit released in February by Assessor Phil Ting shows that more than 80 percent of the foreclosure notices filed in San Francisco contain at least one legal irregularity, and many contain multiple. Banks back-date documents, use faulty information, and in some cases clearly and directly break the law when they move to seize property — often because of bad-faith loans that were more the fault of the banks than the homeowners.

A group from Occupy Bernal, the well-organized, sophisticated operation that's been intervening in foreclosures and evictions in the

Southeast neighborhoods, visited us recently, and the stories we heard were alarming. Some told of bankers who promised to make loan modifications — then went ahead with foreclosure anyway. Some people spend weeks just trying to figure out who actually owns the mortgage — and while the financial institutions are ducking calls and hiding from responsibility, they're moving forward to toss people out of their homes.

ACCE and Occupy Bernal have had some successes — they slowed down foreclosure actions, forced banks to come to the table and in some cases saved homes. But the activists are up against big corporations and big numbers — too many homes on the block, too many financial institutions, and not enough people and money.

The Ting report showed enough violations of law that we've already urged the city attorney and the district attorney to start taking action.

But we've heard little beyond silence from the office of Mayor Ed Lee.

Lee's the city's chief executive, the person who has to handle the financial fallout of the foreclosure crisis as well as the human impacts — families evicted from their homes have a high chance of winding up

on the streets, putting additional pressure on already-stressed social services.

Besides, this is a tragedy — and a lot of the problem is simply unaccountable, unreachable financial institutions. If Occupy Bernal and ACCE, through volunteer organizing and community pressure, can prevent a fair number of evictions, thing what the mayor of San Francisco could do — just by speaking out.

Lee ought to show up at some of the Occupy Bernal actions, but that may be too much to ask. But it's not too much to suggest that he publicly support the foreclosure fighters and call on the banks to work with local homeowners.

The city keeps its multibillion-dollar short-term cash accounts in institutions like Bank of America, which is responsible for more than 10 percent of all foreclosures in the city. Wells Fargo, with its headquarters right here in town, is responsible for 22 percent of the local foreclosures. Lee ought to let the banks know the city won't keep doing business with bad actors.

With a little visibility, the mayor could help save hundreds, maybe thousands of families from facing homelessness. This crisis calls for leadership; where's the mayor? **SFBG**

THE POETRY OF POVERTY

Editors note: POOR Magazine's 5th Annual Poetry/Music Battle of ALL the Sexes was held on Valentine's Day. We love POOR Mag and all the radical poverty activists there and about do, and as a show of support, we're happy to run the winners here.

FIRST PLACE

BIRTH OUT MOTHER EARTH

BY TRINA BRIGHAM A.K.A REALNESS

I was formed from dust and chilled out the wound of my mother.
I'm mother's earth first born...
When her water bag broke ...
She baptized me in many bodies of waters...
She washed me in her oceans...
She showered me in crimsoned tides...
We are compatible genetically incline...
My soil is fertile I reproduce as well as multiply...
Not only did I receive my mother's blessings...
I also inherited her earthy treasures...
I birth out diamonds minerals and exotic stones out my wound...
I bleed symphonies of oils and fossil fuel...
Not only do I have evidence I'm living proof...
I help sustain life beyond measure...
I reproduce jewels as well as treasures...
I cradle civilization man's roots are as ancient as me...
The garden of Eden she lives here with me...
The first tree grown rose up out the dirt from me...
Which is why I question why are my people living in poverty?
I reproduce the highest quality of natural resources from within me...
There are more than enough to feed every part of me...
God gave me the ability to reproduce and do so abundantly...
So why must my people parish from starvation and poverty?
My people are a chosen generation...
Their generational seeds are implanted through me...
With provision came decision ...
I have always been whole...
A whole continent ...
A whole nation...
A whole country...
A whole people...
I'm birth out of Mother Earth
I'm Africa and Africa is me!!!

SECOND PLACE

EL MACHETE

BY MUTEADO SILENCIO

From sun up to sun down, rain or shine,
365 days with machete in hand,
cutting or chopping the harvest to live another day,
to live for my family,
for my wife for my children, with humanity with mother earth.
to stay alive,
to survive to see tomorrows sun rise.
365 days with machete in hand to defend the future
of my family, my wife
my children the future of humanity of mother earth.
365 days with machete in hand to stand against the injustice against the against
the ones who can not defend themselves
Against the raping of mother earth 365 days
with machete in hand to defend mother earth. **SFBG**

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A California inmate discusses the upcom-
ing influx to SF's prison population

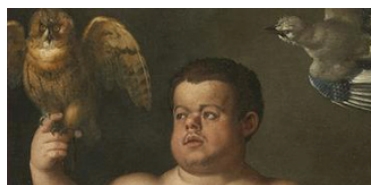
The mayor and the Mirakarimi verdict:
what comes next?

NOISE

Ryan Prendiville interviews Brooklyn
singer Sharon Von Etten about the
state of the music industry today

Localized Appreesh sheds light on the
lives of orchestral-indie pop tart Doe Eye

Check out the crafts of instrument
builder Peter Whitehead, just in time
for his show at Gallery 60Six

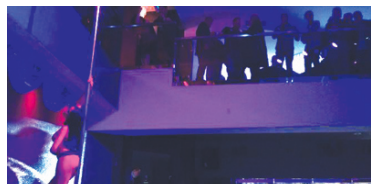


PIXEL VISION

Little people, alt-gospel, and coffee
fountains: a review of Portland zine-
novel *A Very Minor Prophet*

We enter the pixels with one of the
computational art geniuses at last
weekend's Creators Project

Whatever happened to the murals at
17th Street and Alabama? Soojin Chang
investigates



SEX SF

There's a new pole in town: Caitlin
Donohue reviews the opening of North
Beach's Penthouse Club and Steakhouse

Stay sexy in the now: this week's lineup
of slick, sweaty sex parties, hot 'n' heavy
lectures, and alluring art openings



BLACK POWER, THEN AND NOW

How political struggles and concepts from the '60s are animating a new generation

BY Yael Chanoff

yael@sfbg.com

BLACK POWER NOW "We're not ever to be caught up in the intellectual masturbation of the question of Black Power. That's a function of people who are advertisers that call themselves reporters."

That's how the radical student and civil rights leader Stokely Carmichael opened a speech about Black Power — a term he helped popularize — at UC Berkeley in 1966. But the ideas and concepts behind Black Power proved to be an enduring ones that are enjoying a resurgence today.

Angela Davis epitomized the Black Power movement to many observers. The author, scholar, and professor was a Black Panther Party member who then joined the Communist Party USA and brought a class analysis to issues of race, building on the movement that began in the '60s for decades to come.

In recent months, as the Occupy Wall Street movement began to focus the country's attention on economic and social inequities, Davis has spoken out regularly in support of the movement and drawn connections back to her early activism. She has embraced the "99 percent" paradigm, and the connections between various issues that Occupy activists have sought to highlight.

"Our demands for justice lead us toward demands for prison abolition. And our demands for prison

abolition lead us to demands for free, quality education. And our demands for free quality health-care, and housing, and an end to racism, an end to sexism, an end to homophobia," Davis said March 1 in Oakland at a benefit for Occupy 4 Prisoners, a coalition of Occupy protesters and prison justice advocates.

Consciousness surrounding those connections can be largely attributed to efforts from Black Power organizers.

"When I listen to the way young people so easily talk about the connectedness of race, gender, and sexual issues, and I remember how we groped our way towards an understanding of those connections, it makes me really proud," Davis said in a January interview with Independent Lens.

And as Davis said at the March 1 event: "One of the most exciting accomplishments of the Occupy movement has been to force us to engage in conversation, explicit conversation about capitalism, for the first time since the 1930s."

The movement's economic message also seemed useful to Kiilu Nyasha, a San Francisco-based journalist and former member of the New Haven Black Panther Party.

"Globalization has already happened. It's not happening, it's happened. One percent, internationally, owns and controls 80 percent of the world's resources. People are dying all over the world of every complexion which you can think of" Nyasha

said March 14 at a panel discussion called Reboot the Rainbow.

The original Rainbow Coalition- the topic of the March 14 panel- included the Black Panther Party, the Puerto Rican Young Lords, and the poor white Young Patriots organization, and was committed to a Black Power concept: organize your own, fight together. Building coalition is more important now than ever.

"It's not Black Power right now," says Terry Collins, president of KPOO radio, a black-owned station long focused on community empowerment. "It's people power. It's power unto the people who are in need: all the people out there who are out of their homes, students who owe so much that they're like indentured servants."

Occupy the Hood is a national effort to encourage participation of people of color in Occupy Wall Street. In its mission statement the group writes, "It is imperative that the voice of people of color is heard at this moment!"

The focus of San Francisco's Occupy the Hood chapter is "three-fold," according to organizer Mesha Irizarry: "The cop-watching in neighborhoods that are criminalized, especially poor neighborhood of color. It's freedom fighters against foreclosures. It's also bank transfers."

Occupy the Hood showed up March 16, when a group known as the Foreclosure Fighters- organized and supported Alliance of Californians for Community

Empowerment, Homes Not Jails, and related groups—occupied their latest foreclosed home. "We're liberating this house. We're taking it out of the hands of the oppressor," said Archbishop Franzo King of the African Orthodox Church.

"Jesus Christ was an uncompromising revolutionary. He spoke truth to power. Then they killed him for it," added King in a nod to the radical religious leaders who have influenced liberation movements throughout the years.

Black Power was concerned with self-determination, with organizing within community. That legacy is still strong as San Francisco's African American communities experience an out-migration and continuing police harassment and violence.

"Black sailors and black army personnel built the shipyard," said Jameel Patterson, a founder of the Bayview-Hunters Point-based community organization Black Star Liner Incorporated. "Hunters Point, West Point, Harbor Road—they're all military names. The soldiers stayed there with their families. The area has a rich African American legacy going back to the '40s. Now it's fading...we want to make sure that community's still here 20 years from now."

Patterson remembers being a child in the '70s when, on the tail of an era brimming with black liberation efforts. "There were more community events," he said, but now, "People don't have connec-

tions with each other. That's what we're building."

The group does regular events where they serve free home-cooked meals to residents, reminiscent of the Black Panther Party's free breakfast program. "With every plate, you get information," often Know Your Rights reminders for encounters with police, said Tracey Bell-Borden of Black Star Liner.

They have also spent countless hours in City Hall meetings advocating for their community and reporting back on city policies that affect it. "We occupy the Police Commission meeting," said Bell-Borden.

Police are a central and tricky question for the Black Power movement of the '60s, as well as organizing efforts today. Black Panther Party members spent years serving free breakfast to children, writing and selling newspapers, and even running election campaigns, but they are often remembered for carrying guns and efforts to "police the police." So many leaders were arrest-

necessary. And at protests, they should be there to ensure safety, not just to arrest people unnecessarily or use excessive force," Rapp said.

Police crackdowns on Occupy are the first exposure many white protesters of the younger generation have had to excessive police force, an issue that was central to the story of the Black Power. Sadly, for many black and other protesters of color, excessive police force is nothing new.

"It's absolutely the case that police brutality shown towards many Occupy protesters has brought to the forefront the issue of police violence and led to an awakening among many white folks of the day to day reality of police violence that many people of color have lived with now for many years," Michelle Alexander, author of *The New Jim Crow*, told the Guardian.

Enraged at police beatings (see "OPD spies on and beats protesters," Feb. 14) both Occupy Oakland and Occupy San Francisco have held "fuck the police" marches. March 18, after a six-month commemoration celebration brought 3,000 to Zuccotti Park in New York City, followed by 200 arrests and rampant police violence, Occupy Wall Street protesters followed suit, holding their first anti-police brutality march.

Occupy Wall Street has reanimated concepts that burned through the '60s, such as violence vs. nonviolence, the systemic causes of personal economic woes, and the peoples' relationship to police. With the consciousness created by Black Power activists, today's organizers have a foundation on which to build their own answers to these questions, across issues and generations.

National Occupy the Hood has called for action concerning Trayvon Martin, the unarmed black 17-year-old who was shot Feb. 26 and whose confessed killer has yet to be arrested. Taking up high-profile cases of injustice and working more closely with organizers to respond to the needs of local African American communities could bring more power and truth to the rage for justice currently galvanizing a new generation.

"It's about black re-empowerment," Archbishop King said. "It's like the torch, the light of freedom and justice, has actually gone out. And we're trying to relight that. That's why I'm so excited about the Occupy movement; it ties into the Black Power struggle. And I think it's waking up some of us old revolutionaries to stand up." **SFBG**

THAT'S WHY I'M SO EXCITED ABOUT THE OCCUPY MOVEMENT; IT TIES INTO THE BLACK POWER STRUGGLE.

ARCHBISHOP FRANZO KING

ed that energy that could have gone into feeding or education was often channeled into freeing prisoners.

"I was in the second chapter of the Black Panther Party," Nyasha said at the March 14 event, "which basically existed to get the first chapter out of jail."

Recent police crackdowns have fed indignation not just about policing protesters, but about the role police play in poor communities of color. "One thing Occupy has done is address the issue of policing in communities of color, to the extent that some aftermath of what we're seeing at Occupy is shedding light on how police can sometimes treat people," said Kimberley Thomas Rapp, executive director of the Lawyers' Committee for Civil Rights of the Bay Area.

"In black neighborhoods, police should be community partners, not come in and exert more force than

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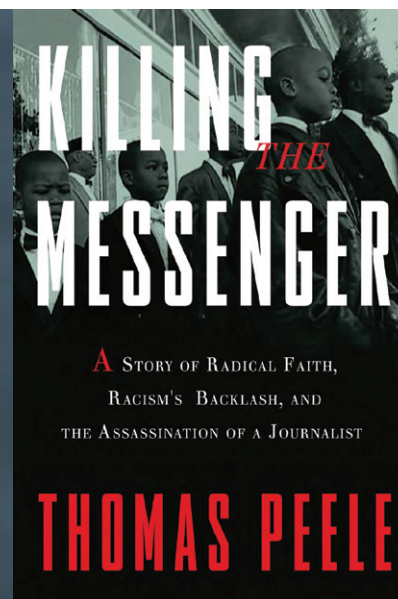
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NEWS

MURDERED OAKLAND JOURNALIST CHAUNCEY BAILEY (LEFT) AND THE BLACK MUSLIM FOLLOWERS WHO KILLED HIM ARE THE SUBJECT OF A NEW BOOK.



THE LEGACY OF RACISM

Killing the Messenger explores Black Muslim ideology and the cycles of brutality

BY STEVEN T. JONES
steve@sfbg.com

BLACK POWER NOW The legacy of brutal racism in this country, particularly against African Americans, shapes the events of today. That's a notion that much of white America resists accepting, particularly conservatives. But actions create reactions, hatred begets hatred, and those cycles can roll forward endlessly and manifest in unpredictable ways.

That's one of the most compelling lessons in local journalist Thomas Peele's gripping and insightful new book, *Killing the Messenger: A Story of Radical Faith, Racism's Backlash, and the Assassination of a Journalist* (2012, Crown), which grew out of covering the aftermath of the 2007 murder of Oakland journalist Chauncey Bailey by members of Your Black Muslim Bakery.

Bailey was killed to prevent him from writing a story in the Oakland Post about the violence and financial crimes perpetrated by followers of the late Yusef Bey and his sons, including Yusef Bey IV (aka Fourth). Peele and other local journalists and media outlets (including the *Bay Guardian*) formed the Chauncey Bailey Project to build on the work Bailey began and investigate his murder, which Fourth was convicted last year of ordering.

"The free press on which the public depends to keep it informed had been attacked," Peele wrote. While such murders are rare in the U.S. — the last was a Mafia hit on a reporter from Arizona in 1976 — Peele and his brethren considered it important to send the message

that, "A story could not be killed by killing a journalist."

But the story that emerges from Peele's years-long investigation goes well beyond Bailey's murder, its flawed investigation by the Oakland Police Department, the violence and hypocrisy of the Your Black Muslim Bakery "cult," or its long and complex relationship with Oakland's political and community leaders.

Peele delves deeply into the 80-plus-year history of the Nation of Islam and Black Muslim ideology, dissecting its turbulent evolution and belief system that white people are "devils," created by a mad scientist named Big-Headed Yakub, who use "tricknology" to hide the truth that African Americans are superior beings who will be spared during a coming Armageddon inflicted by a spaceship that has long circled the earth — a belief system that Malcolm X rejected after taking a hajj to Mecca and shortly before his assassination.

Peele dismisses the entire religion — which has very little in common with true Islam — as a deceptive scam from its inception, devised by the "con man" W.D. Fard and promoted by Elijah Muhammad simply to enrich its leaders by manipulating poor African Americans. Similarly, Yusef Bey spoke the language of black empowerment in founding his own breakaway Black Muslim sect in North Oakland then used it as cover for criminal enterprises and raping the women under his control over a period of decades.

But to understand the appeal of Black Muslims preaching hatred of

white devils, you have to look at the African American experience and horrible racism and violence that black people have endured in this country, as Peele does. He starts in Depression-era Detroit, where Fard and Muhammad met amid the virulent racism against Southern blacks who migrated north to work in Henry Ford's automobile factories.

"This is the question of the psychology of race," legendary attorney Clarence Darrow said during the Detroit murder trial of blacks defending their home against an attacking white mob, which Peele uses to great effect. "Of how everything known to a race affects its actions. What we learn as children we remember — it gets fastened to the mind. I would not claim that the people outside the Sweet house were bad. But they would do to Negroes something they would not do to whites. It's their race psychology."

We see Joseph Stephens (who would later become Yusef Bey) growing up with tales of brutal lynchings in his hometown of Greenville, Texas, and later as a Santa Barbara hairdresser who discovered the Nation of Islam in 1962 after the Los Angeles Police Department had shot up its mosque and Stephens found his calling in the resolute words of Malcolm X and the Honorable Elijah Mohammad.

African American history made Bailey want to become a journalist focused on covering and empowering his community. And this same legacy — mixed with hopelessness, poverty, and broken homes during an upbringing in San Francisco and Richmond — animated

Devaughndre Broussard, who fired three shotgun blasts into Bailey on a sunny morning in downtown Oakland.

"His life was no accident. Neither was his faith," Peele wrote of Broussard in the last chapter. "The society that now worked through its flawed laws and imperfect courts to put him in prison for life had only itself to blame for the terror that Fourth and his fellow believers had inflicted upon it. The backlash against centuries of enslavement of Africans and the subhuman treatment of their descendants had seen to that. The stick figure hanging from a loose that Elijah Mohammad had ordered displayed in all the Nation of Islam mosques, the symbol of the boyhood lynching of his friend Albert Hamilton, showed that some could never forget, or forgive. Neither could Yusef Bey forget the stories of cotton fields his parents brought west from East Texas along with the story of a Negro burned to death as white people gathered in the square of a horrible place called Greenville and cheered. Some wounds are too deep to heal."

But Americans have short memories for even our recent history, coupled with a growing sense that society's have-nots somehow deserve to be that way and a lack of understanding of the many ways that racism and its legacy still affects this country.

"I don't think white America understands it at all. White America has this attitude of: get over it," Peele told me when I asked about that "racism's backlash" theme. "How long can you oppress people and treat them like utter garbage before there is a rebellion?"

Gauged by poverty or incarceration rates, or by the poor quality of many of its schools, much of black America still faces tough struggles. It wrestles with a lack of opportunities and an understandable sense of hopelessness that can easily breed resentment or even violence. One example that Peele includes were the Death Angels (aka the "Zebra murders"), in which a small group of militant black ex-convicts randomly shot dozens of white people in San Francisco and Oakland in the early 1970s.

Peele closes the book with a chilling suggestion that Broussard, who is serving a fixed 25-year prison sentence because of his cooperation in the prosecution of Fourth and co-defendant Antoine Mackey, is studying to become a spiritual leader and may follow familiar patterns. "Look at where he came from? Have things changed that much?" Peele

said of the lack of opportunities that Broussard faced growing up, and will face again when he gets out of prison in his mid-40s.

Peele has long been an award-winning investigative reporter rooted in deep research, which he combines with a colorful and dramatic narrative style. Yet he sometimes oversimplifies and harshly judges events and people, even Bailey, who Peele deems a lazy journalist and bad writer.

"The truth speaks for itself," Peele told me. But the truth is often a matter of perspective, and Peele can't escape the fact that he's a white guy who has worked out of Contra Costa County since 2000. Perhaps that's why he's so quick to label poor urban areas with substantial African American populations as "ghettos." Or, sometimes even more dramatically, as a "sagging, blood-splattered ghetto," a phrase that a Los Angeles Times reviewer singled out as an example of how "Peele's prose occasionally overreaches."

I was repeatedly struck by the same thought, almost physically cringing when Peele labeled San Francisco's Western Addition, my old neighborhood, as a violent ghetto. Or when he wrote, "Richmond is one of the most hopeless and violent cities in America, an oil-refinery town of 103,000 people, littered with shanties where shipyard workers lived during World War II," as if it were a cross between an Appalachian coal town and Third World hovel rather than a clean, modern Bay Area city well-served by public transit and a Green Party mayor.

Peele got defensive when I asked him about the labels, telling me, "I stand by characterizations," although he admitted that maybe Western Addition isn't really a ghetto. "I think you're nitpicking," he told me.

Perhaps, and I do think that Peele's flair for the dramatic is one of the things that makes *Killing the Messenger* such a page-turner, in the tradition of great true-crime novels such as Truman Capote's *In Cold Blood*. But in a book that bravely takes on the complexities of racism and its backlash, I think this is more than a trivial "nit."

It's tempting for white America to dismiss such details, treat racism as a thing of the past, and malign racial sensitivity as political correctness. But as Peele and his book remind us, the wounds of not-so-distant indignities can run deep. And the collapsing opportunities for social and economic advancement in this country will create a backlash if we try to ignore it. **SFBG**

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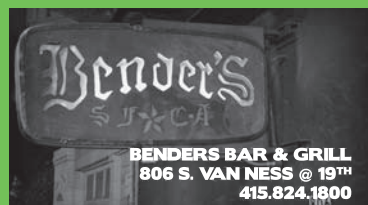
Image: Frederic Leighton, *Pavonia* (detail), 1858. Private collection. © Christie's

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NEWS

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BLACK POWER AND OWS

BY DAVEY D COOK

BLACK POWER NOW Since its inception in September of 2011, the Occupy Wall Street movement has come to mean many things to many people. For some it's a movement to end skyrocketing tuition at State Colleges and Universities. For others it's a platform to stop and bring attention to unfair and illegal foreclosures. Still others see Occupy as a movement that's going to bring back unions and level the playing field for workers.

But one of the nagging critiques of OWS has been that it's a movement for white middle-class youth who were late to the social justice arena — where many who are poorer and darker had been struggling for years. While economic disparities on the surface appear to be universal, the challenge has been recognizing how many who are white and part of the 99 percent have been used strategically by those in power as a sort of buffer to keep black and brown folks at an economic disadvantage. Many have brought into the narrative that underachievement by blacks is the result of individuals not applying themselves hard enough.

The economic downturn in the white communities is now viewed as systemic, with a call to arms and a move to confront the system. What's been missed is that for decades folks in the hood have been challenging the system, trying to survive and barely holding on. Only now are you starting to see deeper discussions between OWS and black and brown community members about how this economic system has uniquely impacted them.

Because we've seen former Black Panthers and leaders within black liberation struggles like Angela Davis, Elaine Brown, Bobby Seal, Mumia and Dave Hilliard work with or show support address OWS, the question of how OWS relates to the Black Power Movement has emerged.

Like OWS, Black Power means many things to many people, from economic empowerment to political empowerment. If we go back to what Student Nonviolent Coordinating Committee leaders Stokely Carmichael (Kwame Toure) and Willie Ricks (Mukasa Dada) meant when they first coined the phrase in 1966, it was a call for solidarity and challenging racism and the systems giving it light.

Black Power leaders back then weren't about trying to reform the system and its institutions, but dismantle it and rebuild. That approach, and the militancy that came along with it, caused a split in the Civil Rights movement. It was break from Dr. King and the non-violent approach by the so-called Big 5 civil rights organizations.

Today, many of the aforementioned leaders, along with others, have evolved in their definition and understanding of what it means when we say Black Power. Not to short change or misspeak for anyone (keep in mind entire courses are devoted to the topic), today we see that Black Power has expanded on its critique of capitalism. That, of course, has been echoed in many sectors of OWS. In fact, that's what's attracted many from the old guard to it.

Today we see many in the Black Power movements dealing with issues like the Prison Industrial Complex, the mass incarceration of black folks, and tactics like stop and frisk, gang injunctions, war on drugs etc. Any conversation about economic disparity inevitably leads back to discussions on the prison system in the black community.

While we hear within OWS calls to rebuild the system and harsh critiques of capitalism, we haven't always seen an emphatic call to arms to deal with the PIC and issues related to police terror — even as OWS members are frequent victims themselves.

In places like Occupy Oakland, we see those bridges being built in meaningful ways. We've seen the forming of Occupy the Hood, which frequently addresses those issues — but talk to OTH organizers in various cities and they'll tell you it's still a struggle to get folks on board and make this an intuitive part of their day to day outlook.

The good news is we see conversations taking place and folks trying to work it out.

And while OWS deals with building bridges into communities of color, in our own ranks we have the challenge of class divisions. We have folks who are black, and have means, who won't even give lip service to these issues.

But then again, mass movements even during the heyday of Dr. King always had those who spoke out, got in the way and took up space for real change. With spring coming, there's a lot of hope that things will pick up. **SFBG**



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IT'S NOT WHAT YOU GET, IT'S WHAT YOU KEEP

A BBC journalist gathers black voices for posterity

BY CAITLIN DONOHUE
caitlin@sfbg.com

BLACK POWER NOW In *Redefining Black Power* (City Lights Books, 206pp, \$16.95), Joanne Griffith's assemblage of her interviews with black thought leaders, Obama is not the focus, but his presidency is the frame. Journalists, activists, an economist, a theologian who wrote speeches for Martin Luther King Jr. — each chapter of the book is a dialogue faithfully transcribed from Griffith's well-informed questionings, reminding readers that the fight for expanded democracy in the United States didn't end when the brand-new First Family took the stage that night in Chicago's Grant Park.

Because when it comes to the fight for equal rights in this country — as economist Julianne Malveaux quotes from Lauryn Hill in her *Redefining Black Power* interview — “it's not what you get, it's what you keep.”

Griffith wants to make sure that the words of black leaders are kept in history's permanent ledger. The *Redefining Black Power* project was born after she visited KPFK in Los Angeles, where the Pacifica Radio Archives are kept. The archives, a repository for interviews with African American leaders going back for decades, inspired her role as a modern day chronologist. With the help of Brian DeShazor, director of the Archives, Griffith has been airing one historical interview a week on her BBC Radio 5 Sunday evening show.

She also started conducting interviews herself. This edition of *Redefining Black Power* (she hopes there will be more) is structured as a look at the state of black America since President Obama ascended to the Oval Office, public fist bumps, and dolorous battles over health care.

The book is important, more readable than you'd think interview transcripts would be, and includes seldom-heard perspectives like those of an activist who refuses to vote and calls President Obama “crack” for African Americans, and a Ghana-born New York journalist who asserts we must never forget what it means when Malia Obama wears her hair in twists.

Griffith acts as the conduit of information, rarely the pontificator herself. That's why we tapped her for a Guardian interview via email last month, eager to hear what she's learned about black power today.

SFBG: Explain where the interviews in the book came from. How did you become acquainted with the Pacifica Radio Archives and why are they important?

Joanne Griffith: The idea for the *Redefining Black Power* Project, of which the book is part, was born out of the historic audio held in the Pacifica Radio Archives, a national treasure trove of material charting America's history from a progressive perspective dating back to 1949. But it was one recording of Fannie Lou Hamer addressing the 1964 Democratic national convention that sparked the idea for *Redefining*

Black Power. Brian DeShazor heard the tape and wanted to find a permanent way to preserve and share the voices held in the Archives with a wider audience, and what better way than through the written word? Brian approached City Lights Books with the idea, and this book is the result, drawing on the voices of history to link us to the election of Barack Obama, one of the most significant moments in the social and political history of the United States. Through this project, we hope to preserve the voices, opinions and perspectives of African-Americans in this so called ‘Age of Obama’ for historians to digest and explore in years to come.

How did I get involved? As a complete audio nut, I always make a point of visiting local radio stations wherever I travel in the world. Back in 2007, I was in Los Angeles, called KPFK to arrange a visit and was introduced to the Pacifica Radio Archives. Because of this work and the extensive list of people I have interviewed over the years, Brian invited me to do the interviews for the *Redefining Black Power* project. Through this book, we delve into the role of the activist from different perspectives; the legal system, the media, religion, the economy, green politics and emotional justice.

SFBG: Was there an interview from the book in which your subject's answers deeply surprised you?

JG: It was Dr Vincent Harding, the man behind Dr. Martin Luther King Jr.'s “Beyond Vietnam” speech that surprised me the most. A true veteran of the civil rights movement, he made the point that the election of President Obama was never the goal of the movement; instead he prefers to call the work “the movement for the expansion and deepening of democracy in America.” Put this way, it made me realize more than ever, that the work we do today is not in isolation, but part of a wider movement, stretching back all the way to slavery. And the work isn't over.

SFBG: Who should read this book? How should it be used?

JG: Use it as a conversation starter to discuss issues in your own community. Parents, use it as a way to engage your children in history. Students, use it as a resource for papers on race and the Obama presidency. Most importantly, everyone, share your thoughts at www.redefiningblackpower.com. This book is not the end of the project; we're only getting started. **SFBG**

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ARTS + CULTURE: LIT

PANTHER CRY

A new Bay anthology plays the sounds of black power

BY D. SCOTT MILLER

culture@sfbg.com

BLACK POWER NOW Over a five-year period in Oakland, California, archivist Pat Thomas befriended key leaders of the Black Power movement, dug through Huey Newton's archives at Stanford University, spent countless hours and thousands of dollars on eBay, and talked to rank and file Black Panther Party members. He uncovered dozens of obscure albums, singles, and stray tapes. Along the way, he began to piece together a time period (1967-1974) when revolutionaries were seen as pop culture icons.

The result of Thomas' discoveries is *Listen Whitey!: The Sounds of Black Power 1967-1974* (Fantagraphics, 224pp, \$39.99), a 70,000-word hardcover book with 200 full-color images of obscure recordings and ephemera, and an accompanying CD that traces the vast cultural output of the black power movement.

Besides being a visually stunning collection of photographs and album covers, Thomas' book shines as a concise, clear-sighted history of the Black Panther movement and the ascendance of black power in American life. "While I can't claim to know what happened, much less what it felt like to participate," he says in the introduction, "it's my hope that readers will find the personalities and music inspiring as I did. Dig deep; blood is thicker than mud."

Done with a reverence of the times and people, Thomas distinguishes the Panthers from black nationalist movements like Karenga's US and Amiri Baraka's Black Arts by focusing on the diversity of the contributors and supporters. *Listen, Whitey!* steps outside of the boundaries established by other books covering the culture of the movement by showing black power as an engine that generated a multi-cultural global resistance.

This Black-Powered cross-cultural revolution is Bob Dylan's album *Highway 61 Re-visited* in the hands of black radical imagina-



tion. A transformative album for Jimi Hendrix, the song "Ballad of a Thin Man" was on Huey Newton's heavy rotation list during the early drafts of the Panther doctrine. Dylan later reciprocated with an elegy to "George Jackson", an homage to Ruben "Hurricane" Carter, and other songs in service to the movement. The most curious inclusion on the CD, in fact, is white folk singer Roy Harper's "I Hate The White Man," a track that — to this day — is as enigmatic as it is honest.

Known musicians like Gil-Scott Heron and John Lennon mix with under-appreciated or unknown talent like Gene McDaniels and the marvelous Marlena Shaw. From the humorous seriousness of the Watts Prophets' "Dem Niggas Ain't Playing" to the serious humor of Dick Gregory, and on to the sublime sounds of struggle from Elaine Brown, the music is full and beautiful. The omission of any of any New Thing jazz and Jimi Hendrix (though Thomas sees Hendrix as disengaged, if not apathetic to the riots, "Look At The Sky" from Electric Ladyland opens the dialogue even further beyond the typical), makes the CD function more as a primer to the genre than a definitive review. But when all is said and done, this honky wrote a great black book. **SFBG**

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IN THE SXSW GREEN ROOM

BY CAITLIN DONOHUE
caitlin@sfbg.com

HERBWISE DIY pop star Lisa Dank doesn't smoke marijuana to help with her art — smoking weed is her art. The Seattle singer-producer — known for her florid, handmade costumes and gonzo stage presence — crafts odes to cannabis (check out her aural fixation at www.soundcloud.com/lisa-dank), and has a day job at 4Evergreen Group, a patient network that supplies legal and educational resources to its members, as well as physician recommendations for medical marijuana.

Dank was headed down to South By Southwest to do shows at house parties and on the street with the aide of a PA system jacked into her car, but she managed to snag an artist wristband and also logged in hours in the green room chatting with performers about weed culture today. She'll be publishing her findings in 4Evergreen Group's new bi-monthly lifestyle magazine — but first, we got her to share her favorite snippets from South By.

TOP 11 MEDICAL MOMENTS FROM A POTSTAR AT SXSW

1. My Omicron hash oil vaporizer pen. Didn't leave my side. Not even on the air plane. 'Nuff said.
2. Austin loves pot. Especially at the Wells Fargo. Every time I went to withdraw cash, the point was brought up that I work in the medical marijuana industry. These boys couldn't get enough! They sang the praise of medical pot (literally — shouting and fist-pumping.) They even brought out their camera-phones to show me the NORML cop car rolling around town.
3. MPP (Most Popular Piece): Quartz glass pieces are popular amongst locals and musicians for their affordability, cleanliness, and durability. Local glass pieces were a close second. Note: My all-star award goes to the editor of UC Berkeley's student newspaper, who pulled out a gorgeous hand-blown, sand-

blasted Sherlock similar to the work of glass artist Snic. The editor had bought it at the smokeshop across the street from campus on Bancroft Way. We loaded bowl after bowl of Sour Diesel and Grape Ape six feet from Diplo in the VIP section of Speakeasy's rooftop patio all Tuesday night, as Teki Latex and the Sound Pelligrino team did their thing.

4. Let's just say Talib Kweli and his crew are fortunate that I have such a good weed connect in Texas.

5. Chali 2na smokes joints! Hemp extra-long! He had his own stash but took my number just in case. You can never have enough weed connects in Austin. He's also a sweetheart because he let me use one of his papers.

6. Shiny Toy Guns does not smoke pot.

7. Bands on the run: Brick and Mortar (from New Jersey), Fox and the Law (Seattle), and The Sundresses (Cincinnati) stocked up on buds at home and drove slow all the way down to Austin.

8. Sub-pop recording artists Spoek Mathambo and Thee Satisfaction enjoyed the relief brought forth by the herb after a long walk and checking out Sub Pop's great showcase at Red 7 on Friday night.


9. Strain trend: Sour Diesel. My guy had it. When he was out, the pedi-cab that I tried to buy from told me he had Sour Diesel too. Just hours later on the official SXSW artist's deck-lounge at the Austin Convention Center, some locals pulled out two grams of S.D. to roll up in our blunt.

10. Underground future-super-producer Dubbel Dutch had a quandary for me: "I can't smoke weed anymore! I used to smoke weed every day when I was younger, but now I take one hit and I'm done!"

I explained to him the brain schematics of cannabis, how we have cannabinoid receptors built into our brain but don't produce cannabinoids endogenously. I hypothesized that his adult brain's super-sensitivity to THC was due to his excess smoking during the formative years of his brain's development. I told him he'd trained his brain to be extra-receptive to cannabinoids.

11. Smoking joints throughout my house party set. And for that I thank you, kids of Wilson House. **SFBG**

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FOOD + DRINK

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LUNCH HOUR, PART TWO

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE Last week we covered four notable new lunch spots. This week, we round off the list with four more.

WISE SONS DELI

I said it a year ago when Wise Sons Deli was merely a pop-up and Ferry Plaza outpost: it is refreshing to have this quality level of Jewish food in San Francisco. Lines still run out the door in the brand new brick and mortar location — good luck finding many "off" hours to drop in. But how can I not be delighted to have fresh-baked loaves of rye bread, corned beef hash, and matzo brei available six days a week? (Don't worry, you can still catch the Sons on your Tuesday commute at Ferry Plaza Farmers Market.)

Order: Chocolate babka bread (\$3.50 per hefty slice; sometimes available as a bread pudding) is dreamy. Earthy-sweet chocolate and a crunchy crust weave together in a bread that is better than coffee cake. Chopped liver (\$7) is appealing even to those skittish about liver. Challah French toast (\$9) is fluffy and sweetened with orange butter and maple syrup. House-baked bialy fills a bagel void, layered with cream cheese (\$3) and seasonal smoked fish like salmon or smoked trout (\$8/\$11). The Sons address my craving for whitefish salad with smoked trout salad (\$9), wisely using a more sustainable fish choice. Don't forget hand-sliced pastrami or corned beef and an egg cream soda. One can only hope the meaty, pastrami bread pudding I sampled at an opening party shows up on the specials board.

3150 24th St., SF. (415) 787-3354,
www.wisesonsdeli.com

SQUARE MEALS AND BATTER BAKERY

Square Meals is just what Polk Street needed: a friendly neighborhood café with eat-in, delivery, or take-out foods and dinners, delectable baked goods and sweets from Batter Bakery, (www.batterbakery.com) — the two enterprises share cafe space — Ritual coffee, a wine happy hour, and board games to play in a mellow setting. Offerings include cool, subtle soba noodles with crab, mint, chili, and escarole, plus lasagna, pork schnitzel, flank steak, falafel patties.

Order: The lunch highlight is a daily sandwich special, such as tender halibut enlivened with strips of bacon and silky caramelized onions (\$13). Don't miss Batter Bakery's sand angel cookie, a glorified, denser snickerdoodle.

2127 Polk, SF. (415) 674-1069,
www.squaremealsf.com

SEOUL PATCH

Rocketfish (www.rocketfishsf.com) is a happening Potrero Hill sushi restaurant. But by day, it is transformed into Korean fusion (yes, I used the dread "f" word) pop-up Seoul Patch. A few menu items rotate, with a couple more traditional Korean dishes in the mix. Eat in at Rocketfish's bar top or roomy booths.

Order: A fried chicken sandwich (\$10) with daikon slaw has been an early favorite, and with good reason. The chicken is blessed with subtle Asian spices, crispy breading giving way to juicy meat within. The sandwiches can suffer from not enough sauce or contrast, translating to dryness, as in the case of a Korean BBQ pork sando (\$8.50) with avocado, tempura onion ring, and a pickle. Though the spicy pork was well-prepared, the sandwich needed a sauce

to tie it together. Traditional Korean dishes like bibimbap (\$11 for this rice bowl with bulgogi beef and fried egg) are better elsewhere. I prefer a green onion pancake (\$5.50) that recalls Japanese okonomiyaki: chewy and moist, it's dotted with bacon and kimchi, drizzled in kewpie (Japanese mayo with vinegar) and oko sauce, both typically used on okonomiyaki.

1469 18th St., SF. (415) 282-9666,
seoulpatchesf.tumblr.com

NEW ENGLAND LOBSTER

Industrial South San Francisco roads near SFO are certainly not the place most of us would head for lunch, and certainly not for lobster. But look for the new, bright red truck off Mitchell Avenue, right outside seafood-shellfish source New England Lobster. The best lobster rolls I've had have been from the East Coast — the divine, overflowing rolls at Pearl's Oyster Bar in New York's Greenwich Village have been excellent for years. But despite the New England moniker, this lobster is not the most flavorful nor is the bread that dreamy, buttery brioche used in the best lobster rolls. Nonetheless, they are satisfying sandwiches, particularly if you ask for drawn butter to drizzle over them.

Order: Lobster corn chowder (\$5) is essentially a creamy bisque dotted with corn and chunks of lobster. It's decadent with a lobster roll. The only other option is a crab roll. If you happen to be nearby or on need lunch before a flight, this is a fun, unusual option.

170 Mitchell, South San Francisco. (650) 873-9000, www.newenglandlobster.net

Subscribe to Virginia's twice-monthly newsletter, *The Perfect Spot*, www.theperfectspotssf.com

FUTURE SPICE

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS Remember Montclair Village in the Oakland foothills? Yeah, you *think* you're in this cute little awesome little hidden-away hide-a-hood, until all of a sudden you realize most everything around you is a stupid chain. Starbucks and Peet's are on the best corners, across from each other. But you have to look a little harder to find Nelly's Java down the road, where the wireless is free and there are plenty of empty tables.

So hurray for ma's and for pa's, and let's hear it for Nelly in general.

I was sitting in this, my new favorite coffeehouse, one day, essentially turning my latest short story start into an idea for a novel so that I would feel a lot better about never finishing it...

And *that's* what I call an honest day's work.

Hedgehog, speaking of work work work work, was writing something journalistic and needed to do an interview. So she left Nelly and me and went to sit in her car.

Eventually I started to feel slightly somewhat bored with piling up possible unfinished novel starts, so I packed it in and left. I sat in Hedgehog's car with her, in a Montclair Village parking space, and started straight ahead.

Which felt relatively productive.

But the interview went on and on, and hunger ensued. And ensued. Until I couldn't hardly stand it anymore, so I didn't. I abandoned car. I started to walk.

What I found, wandering the little village like a flamingo in a sporting goods store, was Pagarung Thai. It was tucked away behind Safeway in a not-so-easily achieved parking lot, and it looked pretty man-and-pa-ish in its own right. Or at least not a chain.

So, OK: That was where we eventually had lunch. At my new favorite restaurant.

No, I'm not still mad at our waitressperson, even though we had to chase her down and practically beg for rooster sauce. We hadn't had to beg for Hedgehog's fork and napkin, but only because I'd snagged her one — after a while — from someone else's table.

The service was barely serviceable, I'm saying. And the food was, in a word... a'ight.

Ten-dollar lunch special combo:

barbecued chicken, and papaya salad for me. The chicken came with a good, gooey sweet-and-zingy sauce that got even better with a couple scoops of the mercifully granted hot sauce.

The papaya salad was overdressed. But I tend to lean in that direction myself — in life as in salad.

Hedgehog ordered one of the not-so-special lunch specials: spicy noodle chicken, which was wide rice noodles sautéed with chicken, onion, cabbage, basil, and alleged chili. Not the least bit spicy, though. Thus the hot sauce urgency.

What we talked about while we waited for things and then ate them (and why Pagarung is, in spite of all of the above, my new favorite restaurant) was collaborating on a screenplay based on the unfinished novel inspired by my barely conceived short story about a jobless journalist who would rather be writing poetry, woohoo!

Hedgehog being Hedgehog, this shit is liable to get done — ruining everything. All that I have worked for will one day lie in neat little pages at my feet. Or, worse comes to worse, on TV!

As I speak, we are on page 99. And of course it has turned into a baseball story. Hedgehog being Hedgehog.

You see what she's doing, don't you? She's making it so we practically *have to* go to a lot of games this season, just for research, and then we can write them all off on our taxes.

Everything, even the hot dogs!

Today, for example, we watched the Tulane Green Wave nine fall to the U.L. Monroe Whatever-the-Fucks five to three.

We did not, however, eat hot dogs — I think because our refrigerator was full of barbecued eggs and spareribs, plus leftover fried chicken from Willie Mae's Scotch House. But that's another story. **SFBG**

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KENDRICK LAMAR SEE TUESDAY/27

WEDNESDAY 3/21

AL PACINO

Iconic actor Al Pacino brings his new experimental documentary *Wilde Salome* to the city tonight for its U.S. debut screening, with a red carpet celebration and a variety of special guests including Tony Kunsher, Mark Rhoades, and Jessica Engholm. Pacino has described the film, a look into legendary writer Oscar Wilde's works and influence, as his most personal project ever, and he will also be on hand tonight for the gala screening that benefits the GLBT Historical Society, and commemorates the 130th anniversary of the legendary writer's visit to San Francisco. (Sean McCourt) 6 p.m., \$25
Castro Theatre
429 Castro, SF
(415) 777-5455
Glbthistory.org/WildeSalome

WEDNESDAY 3/21

OF MONTREAL

A part conspiratorial, part confessional Kevin Barnes lies at the heart of *Paralytic Stalks*, the latest release from the of Montreal mas-



termind and his rotating ensemble of collaborators. Paralytic is complex and genre-bending like most of the of Montreal repertoire. In Paralytic's first half, Barnes croons moody lyrics transposed on psychedelic pop melodies not unlike 2007's *Hissing Fauna, Are You The Destroyer?* Paralytic's second half challenges listeners with Barnes' violent tones jumbled with harrowing electronic-classical interludes. (Kevin Lee)
With Deerhoof, Kishi Bashi
8 p.m., \$21
Slim's
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(415) 255-0333
www.slimspresents.com
Also Thurs/22, 8 p.m., \$22
Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

WEDNESDAY 3/21

BONAPARTE

An electro rock'n'roll circus led by an inspired madman, Berlin's Bonaparte has campaigned through Europe, Russia, and Australia, but is just now taking aim at the U.S. via SXSW. A rotating collective of musicians, designers, dancers, and freaks (performing in wildly excessive costumes), Bonaparte combines a trash punk energy with a theatricality that borders on the surreal. The ringleader, Tobias Jundt, is a sharp lyricist hiding behind dada non sequiturs and unbridled hedonism. (Witness the apt "gloryhole to the universe" line on "Computer in Love.") Remember: when they ask "Are you ready to party with the Bonaparte?" — it's a rhetorical question. (Ryan Prendiville)
With 2 Men Will Move You, Stay Gold DJs
Rapid Fire and Pink Lightning
9 p.m., \$10
Public Works
161 Erie, SF
(415) 932-0955
www.publicsf.com

THURSDAY 3/22

INDIFFERENCE AND MASTERWORK

Outsiders and insiders at once, Lisa Townsend and Mica Sigourney culminate their CounterPULSE winter residencies with *indifference* and *MASTERWORK*. Experimental choreographer Townsend leaps off from Camus and the idea of free will in a dance-theater piece investigating the conflict between society and the solitary action, or not, of the stranger. Sigourney offers *MASTERWORK*, a concept demanding the all-caps title, an experiment in hubris promising "the most important performance of our generation and time." Maybe. But if you've seen any of Sigourney's work (recently in Laura Arrington's "Wag," or more recently with a



bottle of bourbon, two glasses, and some sheets of paper at a crowded reading in the SomARTS men's room) —or drag persona VivvyAnne ForeverMORE! and the envelope-pushing drag queen confab-cabaret "Work MORE!" — you'll be there just to make sure. (Robert Avila)
Thurs/22-Sun/25, 8 p.m., \$20
CounterPULSE
1310 Mission, SF
(415) 626-2060
www.counterpulse.org

THURSDAY 3/22

"HOPE MOHR DANCE: FIFTH ANNUAL HOME SEASON"

Christy Funsch recently choreographed an intriguing evening of solos for Bay Area dancers. One of its delights was watching Hope Mohr — exquisite, focused and powerful — take to the stage. In the last few years Mohr has focused her energy on creating work for her own company, but she clearly is still a mesmerizing performer. During her Fifth Annual Home Season, she is premiering "Reluctant Light" for her troupe, but she will also dance

her 2011 solo "Plainsong", inspired by the myth of Penelope and first seen at last year's San Francisco International Dance Festival. As is her want, Mohr has invited an out of town company whose work she feels complements her own to share this evening. They are the Duōan T'nek Dance Theatre from New York. (Rita Felciano)
Thurs/22-Sat/24, 8 p.m., \$20-\$25
Z Space
450 Florida, SF
(800) 838-3006
www.zspace.org

FRIDAY 3/23

THE BRIGHTNESS OF THE DAY . . .

Peter Whitehead makes instruments out of the things you've got in your kitchen, toolbox, and garbage bin — and makes them sound fucking rad. *Brightness of the Day* . . . will feature his experimental instruments, including his spoon harp, ektar, and buzzing bass lyre, alongside his textile paintings and collages. Whitehead's visual art and musical endeavors parallel each other: his art illustrates music's patterns and variation, and he conceptualizes music visually. Whitehead has exhibited his instruments in various museums and galleries in the past, but this is the first time



he'll be bringing together the various aspects of his visual art, music, and instrument building for an exhibit. (Mia Sullivan)
6 p.m., free
60Six
66 Elgin Park, SF
(415) 621-8377
gallery60six.com

FRIDAY 3/23

SAVIOURS

When Saviours first broke into the Bay Area metal and punk scenes, their unrepentant Thin Lizzy worship, filtered through a nasty hardcore sensibility, was as refreshing



as a cold Hamm's on a hot Tuesday afternoon. Like their recently-disbanded peers, Annihilation Time, Savours dig deep into the record vault of the great hoary cannon of metal's early days, reemerging with forgotten treasures like the weedeley-weedeley twin-guitar lead, and lyrics about getting epically baked. The band plans to get loud at a familiar San Francisco haunt, the Elbo Room, this Friday. (Tony Papanikolas)

With Holy Grail, Hazard's Cure
9:30 p.m., \$10-\$13
Elbo Room
647 Valencia, SF
(415) 552-7788
www.elbo.com

FRIDAY 3/23

YUKSEK

Someone repeatedly tapping a note on a natural sounding piano. A bunch of finger snaps. An additional R&B riff on the keys. A man singing...Fitz and the Tantrums?...with an accent. Who is this? Metronomy? French accent. Phoenix? An electro snare/kick. MGMT? Background children's vocals. Justice? Errrrr. Times up. We could play another song, or the full album, but it probably wouldn't help. With *Living on the Edge of Time*, an album inspired by life as a lonely electronic musician on the road, French producer Yuksek expanded his sound — heading into a lighter, melodic though dance-oriented pop territory — as well as his band, which kicks off its US tour here. (Prendiville)

With Tenderlions, Realboy, DJ Aaron Axelsen
9 p.m., \$15
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

SATURDAY 3/24

NAPOLEON

Fans of silent film and early cinema are in for an incredibly special treat this week and next when the San Francisco Silent Film Festival presents a series of screenings featuring Abel Gance's legendary 1927 masterpiece

Napoleon. Lauded for its use of then-groundbreaking and innovative techniques, the epic five-and-a-half hour biography of the French ruler has been painstakingly restored over the past several years, and will be shown accompanied by a live musical score performed by the Oakland East Bay Symphony. Don't miss the opportunity to see this amazing event in the Bay Area's own movie palace, the Paramount Theatre — these performances will not be staged anywhere else in the world. (McCourt)

Sat/24-Sun/25, March 31, April 1
1:30 p.m., \$40-\$120
Paramount Theatre
2025 Broadway, Oakl.
www.silentfilm.org

SATURDAY 3/24

THEE OH SEES

As prolific as they are prodigiously loud, San Francisco favorites Thee Oh Sees have cultivated over the course of ten albums (and a shitload of EPs, singles, etc.) a familiar wilderness, equal parts Black Flag and *Their Satanic Majesties Request*. This shouldn't mask how unpredictable the band can sound — like the vaguely grotesque, multicolored nightmare aesthetic of the band's instantly recognizable fliers and album covers, Thee Oh Sees couldn't



be any less concerned with weirding out our delicate sensibilities. (Papanikolas)

With White Mystery, Coathangers, Guantanamo Baywatch, Cyclops
9 p.m., \$10
Thee Parkside
1600 17th St., SF
(415) 252-1330
www.theeparkside.com

SATURDAY 3/24

THE MAGNETIC FIELDS

The Magnetic Fields are known for their sardonic, poetic, and, at times, absolutely hilarious songs that tend to focus on loneliness, sexual identity, unrequited love, and other love-related mishaps. Lead singer-songwriter Stephin Merritt has been releasing albums with the Magnetic Fields for more than two decades. Their new album, *Love at the Bottom*

MR. GNOME SEE TUESDAY/27



of the Sea, marks the indie pop group's return to a synthy sound, which they were all about in the '90s, but veered from in their past three albums (*Realism*, *Distortion*, and *I*). *Love at the Bottom of the Sea* delves into sexual taboos with catchy



tracks like "God Wants Us to Wait" and "Andrew in Drag." (Sullivan)

8 p.m., \$35
Fox Theater
1807 Telegraph, Oakl.
(510) 548-3010
www.thefoxoakland.com

TUESDAY 3/27

KENDRICK LAMAR

Best of lists, while good for selling issues or getting views, are guaranteed to start arguments. So it's no surprise that when XXL released

its 2012 Freshmen Issue, crowning emerging hip-hop artists, there was fallout: A\$AP Rocky opted out, readers cried foul over selections, and firebrand Azaelia Banks put Iggy Azalea on blast (starting a beef which, given their names, was inevitable.) Time will sort it out, though, as it has with 2011 inductee Kendrick Lamar, who a year later has made the grade, and is now teasing a follow-up to his stellar *Section.80*. (Although I'm still trying to understand his "I climax where you begin" line on "Rigamortis.") (Ryan Prendiville)

With Hopsin
8 p.m., \$30-\$50
Regency Ballroom
1300 Van Ness, SF
(800) 745-3000
www.theregencyballroom.com

TUESDAY 3/27

MR. GNOME

Fuzzy Cleveland drums-and-guitar duo Mr. GNOME has been named some variant on the "band to watch" so many times now, it's best you lift your chin and pay attention. Maybe, you'll also be scratching that chin, because the band — sugary singer-guitarist Nicole Barille and thwacking drummer-pianist Sam Meister

— doesn't quite sound like anything else. It's an eye-popping hybrid. And its aesthetic of natural psychedelia in hazy orange and yellow hues with Donny Darko-esque imaginary belies the dark, hard rocking core. Not that they don't have fun with their music, there are spacey shots of wailing guitars and the occasional high vocal peeps ("Bit of Tongue"), it's just far more realized a sound than one might expect based on the superficial. Listening yet? (Emily Savage)

With Electric Shepherd & Outlaw, Plastic Villians
8 p.m., \$8
Thee Parkside
1600 17th St., SF
(415) 252-1330
www.theeparkside.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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ARTS + CULTURE: MUSIC

GET SLEAZY WITH KING TUFF (LEFT) AND SAN FRANCISCO'S OWN BURNT ONES.

KING TUFF PHOTO BY JESSE SPEARS; BURNT ONES PHOTO BY MATTHEW MELTON.



FEEDING TIME

Pack the earplugs and napkins, it's time for the second annual Burger Boogaloo

BY EMILY SAVAGE
emilysavage@sfbg.com

MUSIC In San Antonio last week, waking up on a living room floor with assorted Burger Records crew members and friends, record label and brick-and-mortar record shop owner Sean Bohrman, 30, was already thinking three steps ahead.

The next morning at 11 a.m., the traveling Burger pen would play a pre-South By Southwest Burger blowout. Then it was off to Austin for the official SXSW show-cases. A few more shows along the way, and now shattered fragments of the unofficial posse will hit the impressively titled Burger Boogaloo fest in San Francisco this weekend.

The three-day affair, which takes place at Thee Parkside — with pre-parties Wed/21 at Bottom of the Hill and Thurs/22 at the Knockout — boasts a motley, pizza-and-burger loving pack of noisy garage rockers, fuzzed out post-punkers, and sleazy generally genre-less local and national acts such as King Tuff, Audacity, Dukes of Hamburg, Heavy Cream, Dominant Legs, White Mystery, Thee Oh Sees, Strange Boys, Burnt Ones, Tough Shits, and a whole lot more.

It's a mix of Burger bands and acts that play the fall SF festival, Total Trash Fest (some are one in the same). The Boogaloo began when Total Trash organizer Marc Ribak contacted Burger last year

with the idea and it snowballed organically from there, says Bohrman.

It's no huge surprise that Ribak, who is also a member of Rock N Roll Adventure Kids, and the Burger dudes hooked up — they have similar styles and lots of crossover acts.

"Music in general is a huge web — everyone is connected. That is my favorite part — who produced what, who recorded what, what bands everyone was in before," Bohrman says. "To just be following the web, to be creating our own web, has been really amazing and awesome."

Burger began as a way for Bohrman and longtime pal Lee "Noise" Rickard to put out their own music, Thee Makeout Party — a bedroom rock band formed in Anaheim in 2001. The label really started in 2007 when Bohrman and Rickard were cruising around in nearby Fullerton, Calif. one day talking about putting out a record for another friend's band, Audacity. They decided to put it out, and thus an indie label was born. Burger has since dispersed 50,000 cassette tapes from more than 200 bands, and released over 15 LPS.

In 2009 Bohrman was hoping to tour with Thee Makeout Party but his job wouldn't let him go. He quit, cashed out his 401k and funneled it back into the label, also purchasing a storefront in Fullerton

with Brian "Burger" Flores, which would become the Burger Records store. It's naturally the buzzing hub of the empire.

Whenever Vermont-born, LA-based King Tuff (aka Kyle Thomas, also of Happy Birthday) visits the store, he says he essentially walks away with a new record collection. "They've created a family — I go down to the record store and just hang out. It's really like we're all part of something."

While King Tuff is officially signed to Sub Pop — which he also describes as having a familial atmosphere — he also is a part of the greasy outstretched arms of Burger (it put out his limited, personalized LP *Was Dead*). While the acts may be loosely tied together as friends, there's no set of rules dictating what makes a Burger band.

"We've been successful by putting out stuff we really love, not beholden to any genre. This is our life. We can do whatever we want. There's no ceiling above us. We can do anything, even if it seems impossible," says the endlessly upbeat Bohrman.

His voice slightly raising, he adds, "The music means something to us. When we hear music it's not 'are we going to be able to sell this in a commercial' or something. It's about people making awesome music, not selling the songs for a Pepsi commercial."

That's how King Tuff grew up

making music as well, without the predetermined rules of industry. He recalls his dad bringing home a guitar one day when he was in fifth grade, picking it up, and learning to play. "I was never interested in learning covers, and I never took lessons." That improvisational spirit shows in his brief, freaky jams with surf-tinged psychedelic guitar and nasally intonations; it's waves of stringy hair and rattling bones, jittery lyrics like those in "Bad Thing" off his upcoming self-titled release, "when I play my Stratocaster/I feel like an innocent kid/But when I'm looking in the mirror/Remember the bad things I did"

You can hear some of these same freaky-jittery qualities in the heaping mess of acts playing the Boogaloo in SF this week, and for that matter, Burgerama, another like-minded, Burger Records-endorsed fest happening concurrently down south. On top of all the fests, Bohrman and Co. are still producing cassettes ("Cassettes are handy, they're like little business cards, they're durable and cheap to make and buy.") and running a successful little shop.

"It's been a dream come true, but it's still so much work. We just keep piling it on for ourselves," Bohrman sighs. "It's hard building a legacy." **SFBG**

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BY ALI LANE
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MARCH

SF Flower and Garden Show, San Mateo Event Center, 495 S. Delaware, San Mateo. (415) 684-7278, www.sfgardenshow.com. March 21-25, 10am-6pm, \$15 – \$65, free for 16 and under. This year's theme is "Gardens for a Green Earth," and features a display garden demonstrating conservation practices and green design. Plant yourself here for thriving leafy greens, food, and fun in the sun.

The Art of Aging Gracefully Resource Fair, Jewish Community Center of San Francisco, 3200 California, SF. (415) 292-1200, www.jccsf.org. March 22, 9:30am-2:45pm, free. Treat yourself kindly with presentations by UCSF Medical Center professionals on healthy living, sample classes, health screenings, massages, giveaways and raffles.

California's Artisan Cheese Festival, Sheraton Sonoma County, 745 Sherwood, Petaluma. (707) 283-2888, www.artisancheesefestival.com. March 23-25, \$20 – \$135. Finally, a weekend given over to the celebration of cultures: semi-soft, blue, goat, and cave-aged. More than a dozen award-winning cheesemakers will provide hors d'oeuvres and educational seminars.

15th Annual Rhone Rangers Grand Tasting, Fort Mason Festival Pavilion, Buchanan and Marina, SF. (800) 467-0163, www.rhonerangers.org. March 24-25, \$45 – \$185. The largest American Rhone wine event in the country, with over 2,000 attendees tasting 500 of the best Rhones from its 100 US member wineries.

Whiskies of the World Expo, Hornblower Yacht, Pier 3, SF. (408) 225-0446, www.whiskiesoftheworld.com. March 31, 6pm-9pm, \$120 – \$150. The expo attracts over 1400 guests intent on sampling spirits on a yacht and meeting important personalities from this fine whiskey world of ours.

Bay Area Anarchist Book Fair, SF County Fair Building's Hall of Flowers, Golden Gate Park, SF. (415) 431-8355, bayareaanarchistbookfair.wordpress.com. March 31-April 1, free. This political book fair brings together radical booksellers, distributors, independent presses, and political groups from around the world.

Monterey Jazz Festival's Next Generation Festival, Monterey Conference Center, One Portola Plaza, Monterey. (831) 373-3366, www.montereyjazzfestival.org. March 30-April 1, free. 1200 student-musicians from schools located everywhere from California to Japan compete

for the chance to perform at the big-daddy Monterey Jazz Festival. Free to the public, come to cheer on the 47 California ensembles who will be playing, or pick an away team favorite.

APRIL

Argentine Tango Festival, San Francisco Airport Marriott Hotel, 1800 Old Bayshore Highway, Burlingame. www.argentinatangousa.com. April 5-8, \$157 – \$357. Grip that rose tightly with your molars — it's time to take the chance to dance in one of 28 workshops, with a live tango orchestra, and tango DJs. The USA Tango championship is also taking place here.

Salsa Festival, The Westin Market Street, 50 Third St., SF. (415) 974-6400. www.sfsalsafestival.com. April 5-7, \$75 – \$125. Three nights of world-class performances, dancing, competition and workshops with top salsa instructors.

Union Street Spring Celebration and Easter Parade, Union between Gough and Fillmore, SF. (800) 310-6563, www.sresproductions.com/union_street_easter. April 8, 10am-5pm, parade at 2pm, free. A family festival with kids rides and games, a petting zoo, and music.

45th Annual Northern California Cherry Blossom Festival, Japan Center, Post and Buchanan, SF. (415) 567-4573, www.sfjapantown.org. April 14-15 and 21-22, parade April 22, free. Spotting the rich heritage and traditional customs of California's Japanese-Americans. Costumed performers, taiko drums, martial arts, and koto music bring the East out West.

Bay One Acts Festival, Boxcar Theatre, 505 Natoma, SF. www.bayoneacts.org. April 22 — May 12, 2012, \$25 – \$45 at the door or online. Showcasing the best of SF indie theater, with new works by Bay Area playwrights.

Earth Day, Civic Center Plaza, SF. (415) 571-9895, www.earthdaysf.org. April 22, free. A landmark day for the "Greenest City in North America," featuring an eco-village, organic chef demos, a holistic health zone, and live music.

Wedding and Celebration Show, Parc 55 Wyndham, 55 Cyril Magnin, SF. (925) 594-2969, www.bayareaweddingfairs.com. April 28, 10:00am-5:00pm. Exhibitors in a "Boutique Mall" display every style of product and service a bride may need to help plan his or her wedding.

San Francisco International Beer Festival, Fort Mason Center, Festival Pavilion, SF. www.sfbeerfest.com. April 28, 7pm-10pm, \$65. The price of admission gets you a bottomless taster mug for hundreds of craft beers, which you can pair with a side of food from local restaurants.

Pacific Coast Dream Machines Show, Half Moon Bay Airport, 9850 Cabrillo Highway North, Half Moon Bay. www.miramarevents.com/dream-machines. April 28-29, 9am-4pm, \$20 for adults, kids under 10 free. The annual celebration of mechanical ingenuity, an outdoor museum featuring 2,000 driving, flying and working machines from the past 200 years.

MAY

San Francisco International Arts Festival Various venues. (415) 399-9554, www.sfiarf.org. May 2-20, prices vary. Celebrate the arts, both local and international, at this multimedia extravaganza.

Cinco de Mayo Festival, Dolores Park, Dolores and 19th St, SF. www.sfcincodemayo.com. May 5, 10am-6pm, free. Enjoy live performances by San Francisco Bay Area artists, including mariachis, dancers, salsa ensembles, food and crafts booths. Big party.

A La Carte and Art, Castro St. between Church and Evelyn, Mountain View. May 5-6, 10am-6pm, free. With vendors selling handmade crafts, micro-brewed beers, fresh foods, a farmers market, and even a fun zone for kids, there's little you won't find at this all-in-one fun fair.

Young at Art Festival, De Young Museum, 50 Hagiwara Tea Garden Drive, SF. (415) 695-2441. www.youngatartsf.com. May 12-20, regular museum hours, \$11. An eight-day celebration of student creativity in visual, literary, media, and performing arts.

Asian Heritage Street Celebration Larkin and McAllister, SF. www.asian-fairsf.com. May 19, 11am-6pm, free. Featuring a Muay Thai kickboxing ring, DJs, and the latest in Asian pop culture, as well as great festival food.

Uncorked! San Francisco Wine Festival, Ghirardelli Square, 900 North Point, SF. (415) 775-5500, www.ghirardellisq.com. May 19, 1pm-6pm, \$50 for tastings; proceeds benefit Save the Bay. A bit of Napa in the city, with tastings, cooking demonstrations, and a wine 101 class for the philistines among us.

Maker Fair, San Mateo Event Center, San Mateo. www.makerfaire.com. May 19-20, \$8 – \$40. Make Magazine's annual showcase of all things DIY is a tribute to human craftiness. This is where the making minds meet.

Castroville Artichoke Festival, Castroville. (831) 633-2465 www.artichoke-festival.com. May 19-20, 10am-5pm, \$10. Pay homage to the only vegetable with a heart. This fest does just that, with music, parades, and camping.

Bay to Breakers, Begins at the Embarcadero, ends at Ocean Beach,

SF. www.zazzlebaytobreakers.com. May 20, 7am-noon, free to watch, \$57 to participate. This wacky San Francisco tradition is officially the largest footrace in the world, with a costume contest that awards \$1,000 for first place. Just remember, Port-A-Potties are your friends.

Freestone Fermentation Festival Salmon Creek School, 1935 Bohemian Hwy, Sonoma. (707) 479-3557, www.freestonefermentationfestival.com. May 21, Noon-5pm, \$12. Answer all the questions you were afraid to ask about kombucha, kefir, sauerkraut, yogurt, and beer. This funky fest is awash in hands-on demonstrations, tastings, and exhibits.

San Francisco Carnival Harrison and 23rd St., SF. www.sfcarnaval.org. May 26-27, 10am-6pm, free. Parade on May 27, 9:30pm, starting from 24th St. and Bryant. The theme of this year's showcase of Latin and Caribbean culture is "Spanning Borders: Bridging Cultures". Fans of sequins, rejoice.

JUNE

Union Street Eco-Urban Festival Union Street between Gough and Steiner, SF. (800) 310-6563, www.unionstreetfestival.com. June 2-3, 10am-6pm, free. See arts and crafts created with recycled and sustainable materials and eco-friendly exhibits, along with two stages of live entertainment and bistro-style cafes.

Haight Ashbury Street Fair, Haight between Stanyan and Ashbury, SF. www.haightashburystreetfair.org. June Date TBD, 11am-5:30pm, free. Celebrating the cultural history and diversity of one of San Francisco's most internationally celebrated neighborhoods, the annual street fair features arts and crafts, food booths, three musical stages, and a children's zone.

San Mateo County Fair, San Mateo County Fairgrounds, 2495 S. Delaware, San Mateo. www.sanmateocountyfair.com. June 9-17, 11am-10pm, \$6 – \$30. Competitive exhibits from farmers, foodies, and even technological developers, deep-fried snacks, games — but most importantly, there will be pig races.

Queer Women of Color Film Festival Yerba Buena Center for the Arts, 701 Mission, SF. (415) 752-0868, www.qwocmap.org. June 8-10 times vary, free. Three days of screenings from up-and-coming filmmakers with unique stories to tell.

Harmony Festival, Sonoma County Fairgrounds, 1350 Bennett Valley, Santa Rosa. www.harmonyfestival.com. Date TBA. One of the Bay Area's best camping music festivals and a celebration of progressive lifestyle, with its usual strong and eclectic

lineup of talent.

North Beach Festival, Washington Square Park, SF. (415) 989-2220, www.northbeachchamber.com. June 16-17, free. This year will feature over 150 art, crafts, and gourmet food booths, three stages, Italian street painting, beverage gardens and the blessing of the animals.

Marin Art Festival, Marin Civic Center, 3501 Civic Center Drive, San Rafael. (415) 388-0151, www.marin-artfestival.com. June 16-17, 10am-6pm, \$10, kids under 14 free. Over 250 fine artists in the spectacular Marin Civic Center, designed by Frank Lloyd Wright. Enjoy the Great Marin Oyster Feast while you're there.

Sierra Nevada World Music Festival, Mendocino County Fairgrounds Booneville. (916) 777-5550, www.snmwf.com. June 22-24, \$160. A reggae music Mecca, with Jimmy Cliff, Luciano, and Israel Vibration (among others) spreading a message of peace, love, and understanding.

Gay Pride Weekend Civic Center Plaza, SF; Parade starts at Market and Beale. (415) 864-FREE, www.sfpride.org. June 23-24, Parade starts at 10:30am, free. Everyone in San Francisco waits all year for this fierce celebration of diversity, love, and being fabulous.

Summer SAILstice, Encinal Yacht Club, 1251 Pacific Marina, Alameda. 415-412-6961, www.summersailstice.com. June 23-24, 8am-8pm, free. A global holiday celebrating sailing on the weekend closest to the summer solstice, these are the longest sailing days of the year. Celebrate it in the Bay Area with boat building, sailboat rides, sailing seminars and music.

Stern Grove Festival, Stern Grove, 19th Ave. and Sloat, SF. (415) 252-6252, www.sterngrove.org. June 24-August 26, free. This will be the 75th season of this admission-free music, dance, and theater performance series.

JULY

4th of July on the Waterfront, Pier 39, Beach and Embarcadero, SF. www.pier39.com 12pm-9pm, free. Fireworks and festivities, live music — in other words fun for the whole, red-white-and-blue family.

High Sierra Music Festival, Plumas-Sierra Fairgrounds, Lee and Mill Creek, Quincy. www.highsierramusic.com. July 5-8, gates open 8am on the 5th, \$185 for a four-day pass. Set in the pristine mountain town of Quincy, this year's fest features Ben Harper, Built To Spill, Papadosio, and more.

Oakland A's Beer Festival and BBQ Championship, (510) 563-2336,

www.oakland.athletics.mlb.com. July 7, 7pm, game tickets \$12 – \$200. A baseball-themed celebration of all that makes a good tailgate party: grilled meat and fermented hops.

Fillmore Street Jazz Festival, Fillmore between Jackson and Eddy, SF. (800) 310-6563, www.fillmore-jazzfestival.com. July 7-8, 10am-6pm, free. The largest free jazz festival on the Left Coast, this celebration tends to draw enormous crowds to listen to innovative Latin and fusion performers on multiple stages.

Midsummer Mozart Festival, Herbst Theater, 401 Van Ness, SF (also other venues in the Bay Area). (415) 627-9141, www.midsummermozart.org. July 19-29, \$50. A Bay Area institution since 1974, this remains the only music festival in North America dedicated exclusively to Mozart.

Renegade Craft Fair, Fort Mason Center, Buchanan and Marina, SF. (415) 561-4323, www.renegadecraft.com. July 21-22, free. Twee handmade dandies of all kinds will be for sale at this DIY and indie-crafting Mecca. Like Etsy in the flesh!

Connoisseur's Marketplace, Santa Cruz and El Camino Real, Menlo Park. July 21-22, free. This huge outdoor event expects to see 65,000 people, who will come for the art, live food demos, an antique car show, and booths of every kind.

The San Francisco Shakespeare Festival, locations TBA, SF. (415) 558-0888, www.sfshakes.org. July 23-August 28, free. Shakespeare takes over San Francisco's public parks in this annual highbrow event. Grab your gang and pack a picnic for fine, cultured fun.

Gilroy Garlic Festival, Christmas Hill Park, Miller and Uvas, Gilroy. (408) 842-1625, www.gilroygarlicfestival.com. July 27-29, \$17 per day, children under six free. Known as the "Ultimate Summer Food Fair," this tasty celebration of the potent bulb lasts all weekend.

27th Annual Berkeley Kite Festival & West Coast Kite Championship, Cesar E. Chavez Park at the Berkeley Marina, Berk. (510) 235-5483, www.highlinekites.com July 28-29, 10am-5pm, free. Fancy, elaborate kite-flying for grown-ups takes center stage at this celebration of aerial grace. Free kite-making and a candy drop for the kiddies, too.

Up Your Alley Fair, Dore between Howard and Folsom, SF. (415) 777-3247, www.folsomstreetfair.org. July 29, 11am-6pm, free with suggested donation of \$7. A leather and fetish fair with vendors, dancing, and thousands of people decked out in their kinkiest regalia, this is the local's version of the fall's Folsom Street Fair mega-event. **SFBG**

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WED Mar 28 9pm, \$7	DIRTY GHOSTS Chapter 24 (UK) Slam Hound
THU Mar 29 9pm, \$7	PONY FIGHT Broken Cities Groundskeeper
FRI Mar 30 8:30pm, \$7	PINS OF LIGHT (album release) Kowloon Walled City Elephant Rifle Chris Thayer
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ARTS + CULTURE: TRASH

POP CULTURE NEWS,
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A VORTEX ROOM TRIBUTE EXAMINES WILLIAM SHATNER'S DARK SIDE. I COURTESY OF THE VORTEX ROOM

TV GONE WILD

TRASH History does not record whether the evening of January 23, 1974 struck anyone immediately as a momentous occasion. Probably not: perhaps distracted by Watergate, porn chic, rising gas prices, the *Exorcist* phenomenon, and passage (one day earlier) of Roe vs. Wade, any television viewers straying over from CBS's *Sonny and Cher Comedy Hour* to ABC at 8:30 p.m. could hardly have fully understood the significance of what they were about to experience.

Today, we can only wonder at the supreme cool of an era in which a summit of titans — William Shatner, Andy Griffith, Robert “Mr. *Brady Bunch*” Reed, and Marjoe Gortner, the latter recently profiled in these pages — might be shrugged off as another night’s disposable entertainment. Or another week’s, this being an “ABC Movie of the Week” in the variously taboo-breaking, trashtastic, and forgettable lineage of gay drama *That Certain Summer* (1972), Karen Black-a-thon *Trilogy of Terror* (1975), and self-explanatory *Gidget Gets Married* (1972). Perhaps those who stuck it out, stunned into a dislocative state by the unexpected impact of prime-time existential bleakness, chose to forget the experience and go on living their lives as best they could. (It can surely be no coincidence that, in a general sense, everything’s gone to hell since.)

You, of course, can approach forewarned at the Vortex Room when *Pray for the Wildcats* finishes off a bill celebrating the still alarmingly active Shatner’s 81st birthday. What, pray tell, is *Wildcats*? It is seriously sick shit directed by Robert Michael Lewis and written by Jack Turley, two nondescript network hacks hitherto and henceforth never so guilty by association. Their Mount Rushmore of broadcast com-

fort-food stars — the wild card being Gortner, a self-exposed evangelical con man just starting to turn his notoriety into an acting career — play business types on a guys-only holiday in Baja.

Except Gortner ain’t the weird one here, despite his contrasting youth and *Godspell* ‘fro. Instead, that’s erstwhile Mayberry sheriff Griffith, making the “old country boy” folksiness curdle on his tongue as Sam Farragut, a tractor tycoon who basically blackmails the other three into going on the trip lest their advertising agency lose his million-dollar account. They reluctantly leave their spouses (notably a bitchy Angie Dickinson) behind to pretend they’re having fun with this weaselly, wealthy hick.

Trouble is, Farragut turns out to be a full-on psychopath whose notion of kicks fast grows unpleasant. This proves particularly unfortunate for a hippie couple whose supple young flesh attracts Uncle Andy’s leering attention. But it leaves no one unscarred — as if we didn’t already get the cynical point from prior caustic references to “the rat race” and the American dream, *Wildcats* ends with one character saying “I want a divorce,” another announcing her recent abortion (topical!), and a third sighing an all-purpose “God help ya.”

This midnight walk on the daaaark side will be preceded by a program of Shatner rarities, including his very special 1972 guest appearance on *Mission: Impossible*, as an evil playboy in an episode titled “Cocaine.” (Dennis Harvey) **SFBG**

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LORENZO DI NOZZI



WHO'S AFRAID OF JESSE MICHAELS?

The former Operation Ivy singer humbly submits Classics of Love for your approval

BY AARON CARNES
arts@sfbg.com

MUSIC East Bay ska-punk band Operation Ivy was arguably one of the most influential underground bands of all time. Not only was it a major influencing force behind the ska-punk boom of the 1990s, but lead singer Jesse Michaels' angry yet intelligent, politically minded lyrics resonated with thousands of frustrated teenagers for years to come. Yet, the band never achieved much in the way of success until after it broke up in 1989.

"I never expected it to make any impact, but it did, which creates a different view of the past than what actually happened," says Michaels. "We just played a little music and attracted a modest amount of attention. Everything that happened afterward — influence, the sense of history — it all feels kind of like a movie that people are making up."

Operation Ivy guitarist Tim Armstrong and bassist Matt Freeman would eventually form the hugely successful punk band Rancid. Michaels would spend the next couple decades occasionally emerging with different bands such as Big Rig and Common Rider.

It wasn't until 2008, when he formed Classics of Love, that he finally fronted a group with as much immediacy and chemistry

as Operation Ivy. His bandmates — Morgan Herrell, Mike Huguenor and Max Feshbach, also known as San Jose post-punk trio, Hard Girls — offset Michaels' '80s hardcore-style songwriting with warm guitar tones, indie-rock sensibilities, and a musical virtuosity Operation Ivy never knew.

"From the first note we played together it worked. I had never experienced that before," Michaels says.

The foursome got together thanks to Mike Park from Asian Man Records. Michaels was looking for musicians to play on his solo album that Asian Man was planning to release. Park recommended Hard Girls.

Huguenor didn't know what to expect before meeting Michaels. "I was really nervous because when you think of his lyrics, you think of someone who is really concerned about social issues. There aren't many songs he's written that have a lot of humor in them," he says. "It turned out he was down with jokes about weird stuff that would make Freud puke, so it was OK."

This musical and interpersonal chemistry led Michaels to scrap the whole solo record idea and instead form a group with Hard Girls. Michaels brought in blueprints for songs, but the group worked together as a whole to arrange the songs.

Classics of Love released its self-titled debut full-length on Feb 14. The album rides a line of old and new punk rock — it showcases subtly complex instrumentation that still manages to sound raw.

The record's engineer Jack Shirley, who is also the guitarist for Comadre, helped give the album its unique sound quality. Working with one of his musical heroes, Shirley was also relieved to learn that Michaels was down-to-earth. "You can tell he understands the importance of Op Ivy, but he's not the least bit arrogant about it," Shirley says.

Michaels is not only modest about the impact he's had on so many people, he at times is downright uncomfortable with it.

"I am very wary of fame and notoriety because it paints an inaccurate picture of people. It doesn't just distort people's views of the person, it also can distort people's views of themselves," Michaels says.

More than two decades after Operation Ivy split, Michaels continues to write exceptional punk songs and finds simple joy expressing himself through music. Of course, it helps that he found those like-minded bandmates.

"Jesse is a weirdo and Morgan, Max and I are weirdos. We hang out and say horrible things that mostly don't make sense. That's how you get through life," Huguenor says. **SFBG**

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CLOCKWISE FROM TOP: SPIN MAGAZINE'S STUBB'S PARTY, NNEKA, SANTIGOLD, AND M.A.K.U SOUNDSYSTEM | GUARDIAN PHOTOS BY MIRISSA NEFF



TEXAS HIGHLIGHTS

Street performers, Jimmy Cliff, Ethiopian pop, and organ-rattling beats at SXSW 2012

BY MIRISSA NEFF
arts@sfbg.com

MUSIC To be at SXSW is to know you're missing out on a lot of good music. Fortunately the music you do see makes up for the difference, and very often it's the unexpected showcases, the things that weren't on your radar until that very moment, that end up being the highlights of your experience. That said, here are some of my impressions from this year's slate:

WEDNESDAY, MARCH 14

On the way to the **ZZ Ward** show I stumbled upon **Grupo Canalon** playing on a street corner. Incidentally, a friend from SF had recommended it as an act that shouldn't be missed. The group hails from the town of Timbiqui in Cauca and plays traditional Afro-Colombian roots music, with lots of percussion, a marimba, and a capella vocals. Even the hipsters on Sixth Street couldn't resist dancing.

Amid an extended sound check plagued by feedback, a frustrated **ZZ Ward** assured the Bat Bar audience that her performance would be worth the wait. The words seemed cocky in the moment but she and her band delivered. Based in LA, the chanteuse's "dirty blues with beats" sound has gathered its fair share of buzz and she seems to have the poise and the chops to become a star.

As I walked through the heart of Sixth Street not only was every venue overflowing with showcases but it was hard to swing a stick without hitting an "unofficial" street showcase. I snapped photos of two guys furiously strumming acoustic guitars in front of the Ritz Theater. When asked what their band's name was, the taller one replied "Well I'm Mike and he's Gabe... that's as far as we've gotten."

THURSDAY, MARCH 15

In the afternoon I wandered downtown only to run into Andy and Christian of San Franpsycho. They had a rack of clothes

and a mobile screenprinting setup — representing SF style deep in the heart of Texas. As we commiserated about the craziness that is SXSW, SF local Danny Sams of **The Frail** happened by.

Then it was off to catch a few songs by the **White Eyes** at the Taiwan music showcase. Frontperson Gau Xiao-gao was festooned in a nude leotard with fabric streamers while she led her band through the punk and straight-forward rock paces.

Later on I went to Spinlet's All Africa party at Copa. After some confusion about the schedule, Kenya's **Sauti Sol** took the stage. The first thing to notice about Sauti Sol was the band's incredible clothing. The musicians were all wearing these beautifully tailored kanga-print jackets with beaded epaulets. En masse it kind of resembled an East African Sgt. Pepper's Lonely Hearts Club Band. The second thing to notice was the great music. It navigated effortlessly from rocking out to singing soaring harmonies, all the while spontaneously breaking into lockstep dancing. The crowd ate it up.

FRIDAY, MARCH 16

At the big SPIN blowout **Santigold's** rhythm section entered the stage wearing Max Headroom-esque caps, her backup singers came out in outfits that were a spin on matador chic, then Santigold herself finally came out donning a crown. While her big hits like "L.E.S. Artistes" sent the crowd into frenzied sing-a-longs, her new material was received almost as enthusiastically, boding well for her album release come April.

At the globalFEST showcase the crowd was enjoying the sounds of **Janka Nabay and the Bubu Gang**, **M.A.K.U SoundSystem**, and **Chicha Libre**. Boston's **Debo Band** closed the night with its take on retro Ethiopian pop music. I first caught the band a little over a year ago and since then its live act has grown by leaps and bounds. The band has been working with producer Thomas "Tommy

T" Gobena of Gogol Bordello and it seems it learned a few things from the Gogol performance playbook. Keep an eye out for its release later this summer.

SATURDAY, MARCH 17

As I crossed the threshold into Empire Auto's warehouse space I was enveloped in a complete sensory overload. The room was bathed in a light that made it feel like the crowd was hanging in suspension, and dubstep producer **Starkey** had that crowd feeling his beats. Literally. The bass was so pounding that it rattled my organs. A few minutes later the bass cut out completely, leaving the crowd adrift as Starkey protested over the PA "Yo, I wasn't even in the red! Is anyone out there even working?"

The production manager told me that the bass was so heavy that it had knocked Starkey's laptop off his table, and they were trying to get him to take it down a notch. Yet the thing the manager was even more worried about was that **Daedelus** was returning to the venue later that evening. Apparently two nights earlier his bass was so relentless that it had blown two woofers, cracked two windows, and fried the hard drive of the computer delivering the club's visuals. Hopefully that night didn't go out with too much of a bang.

Over at the Nat Geo showcase Israeli culture-clasher **Balkan Beat Box** was rocking songs from its newly released album *Give*. One track that had particular traction was "Enemy in Economy," which details leader Tomer Yosef's experience being taken for a terrorist on an Alaska Airlines flight. The crowd couldn't get enough of the song's hook "Welcome to the USA/we hope you have a wonderful day."

Meanwhile Nigerian-German singer **Nneka** was inside playing her beautiful blend of politically conscious music. My SXSW experience closed out with **Jimmy Cliff's** set on the patio stage. By kicking things off with "You Can Get It If You Really Want" he wasted no time in giving the capacity crowd what they really wanted. As the patio tent got progressively more hazy it seemed the perfect moment to bid adieu to the festival and make my way home. **SFBG**



ALVIN AILEY AMERICAN DANCE THEATER PERFORMERS YANNICK LEBRUN (LEFT, IN *STREAMS*), AND LINDA CELESTE SIMS. | LEBRUN PHOTO BY EDUARDO PATINO; SIMS PHOTO BY ANDREW ECCLES

REVEALING THE FUTURE

New works shine alongside classics in a fitting tribute to Alvin Ailey's legacy

BY RITA FELCIANO
arts@sfbg.com

DANCE A stiff breeze is blowing through the venerable Alvin Ailey American Dance Theater, though not enough to ruffle feathers among Ailey aficionados (of which there are millions). The troupe is not dancing better, just differently. For that, they and the audiences have to thank new artistic director Robert Battle, who has been watching and choreographing for Ailey for years, though he was never a company member. Coming to the job as both an insider and an outsider, he knew exactly what to do.

Ailey has two major assets: one of the great pieces of 20th century dance, *Revelations*, and an ensemble that invests whatever you give them with extraordinary skill, fervent commitment, and a deep sense of humanity. What they lacked, for the most part, was a repertoire that honored those gifts.

So Battle switched gears. He opened the door to choreography unlike what we are used to seeing from Ailey. Yet did it gently. None of the works, whose local company premieres were offered during performances at UC Berkeley's Zellerbach Hall March 13-18, are intellectually complex. Battle kept the entertainment values strong; nothing wrong with that.

The commission to Rennie Harris, the hip-hop artist who opened doors of his own by bringing street and club dancing inside the theater, resulted in the affective *Home*, a tribute to Ailey, who died

of AIDS in 1989. Here Matthew Rushing left a tightly bunched-up group of dancers — somewhat similar to the opening of *Revelations* — and found an abode in a place where “the DJ turns down the light.”

Conceptually and structurally (and particularly in its circularity), it was a very simple tribute to the outsider who has to find a place for himself. Perhaps it was also the choreographer commenting on the Ailey company.

Harris created a dense, appealing fabric from duets and trios of club and hip-hop moves that vibrated with scintillating energy. The pleasure came from watching these dancers dive into material that encouraged so much individualized interpretation.

Choreographer Ohad Naharin called his line-up of excerpts from works created between 1992 and 2005 *Minus 16*. The Ailey dancers performed it superbly. The first section had the ensemble, clad in Hasidic outfits, sitting in a half-circle and engaging in a series of “waves” which made the last man fall off his chair. Gradually the performers threw their clothes into the center. Whether this signified a comment on Israeli values or, as some have suggested, a tribute to the Holocaust, I have no idea.

After a diorama-like passing of “souls” and a stunning duet in which dancers Ghrai DeVore and Kirven James Boyd seemed about to devour each other, Naharin pulled a masterstroke. He sent his black-suited dancers scouting for “victims” in

the audience to join them on stage. It's a cheap trick I know, and I have great difficulties with Naharin's oppressive unisons, but I laughed to the point of tears. Bravo for Berkeley audiences.

The second program offered Battle's previously-seen, all-male *Hunt*; it subtly explored pain, mourning, and vulnerability hidden by super-macho manhood. Paul Taylor's *Arden Court*, one of the choreographer's perennial audience favorites, received an honorable performance. The Ailey dancers have yet to absorb Taylor's joyful ease and weighty elegance into their own bodies. Of the three couples, Alicia Graf Mack and Antonio Douthit came the closest.

Gratefully, this is a differently-dancing Ailey company; one of the changes also being brought about by nine new dancers who altered the company's look in terms of physical size and skin color. No doubt the changes will continue, all the while preserving the best of Ailey's own heritage.

What has not changed is *Revelations*. The mastery and presence that these dancers bring to a work that they perform year after year remains a wonder. Rushing in “I Wanna Be Ready” and Linda Celeste Sims and Glenn Allen Sims in “Fix me, Jesus” — the work's most movingly intimate choreography — were stunning to behold. The audience started clapping at the sound of the first note and wouldn't stop until they got their encore of “Rocka My Soul.” That was Ailey, as ever, at Zellerbach. **SFBG**



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FRIDAY, MARCH 23

HERE IS ALWAYS SOMEWHERE ELSE
* **RENE DAALDER'S FILM EXPLORES THE MYSTERIOUS**
DISAPPEARANCE OF CONCEPTUAL ARTIST BAS JAN ADER

7:30 * DOORS 5 PM * PROGRAMMED BY CONSTANCE M. LEWALLEN

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YOU HAVE THE RIGHT TO REMAIN WEIRD

Programmers from L.A., Austin, and (duh) S.F. bring cult madness to the Roxie

BY DENNIS HARVEY
arts@sfbg.com

FILM It's not easy being a repertory cinema these days, even when you're the coolest (or only, or both) one in town. Hoping that *this* town is big enough for more than just one, at least for a few days, the Roxie this weekend is hosting a kind of cult cinema smackdown between itself and two more of the nation's finest such emporiums. Under the blanket title "Cinemadness!," the three-day marathon of rarities, oddities, and unbilled surprises challenges you to look away, or stay away — either way, your sanity will surely be shakier come Monday.

Cinefamily kicks things off, road-tripping up from L.A.'s Silent Movie House. More than just film programmers, the collective also contrives relevant ring tones (intrigue your fellow Muni riders with the "Death Wish II-O-Rama"!), multimedia shows, curated archival wonders online, and live events like the "Jean Harlow Pajama Party."

The party may be in your pants as well as onscreen Friday, March 23, as Cinefamily brings "100 Most Outrageous Fucks," a clip compilation of the most tasteless, ridiculous, over-acted, and anatomically unlikely sex scenes yet found by people with an inordinate interest in such things. Expect mainstream Hollywood, exploitation cinema, and le porn to be fully representing.

This will be followed by a real obscurity. *Dirkie* a.k.a. *Lost in the Desert* was a 1970 endeavor by the late South African writer-director-producer-actor Jamie Uys, who would later have a fluke international smash with 1980's *The Gods Must Be Crazy*. (And end his career 16 years later with barely-noticed *The Gods Must Be Crazy V*.) The Apartheid-era racial attitudes that drew criticism to some of his other works are absent from *Dirkie*, a film nonetheless distinguished as one of the most trauma-

tizing and sadistic "family movies" ever made.

The titular eight-year-old (Uys' own offspring Wynand) is sent for his "weak chest" to the country. Unfortunately a plane crash strands *Dirkie* and terrier Lolly (played by "Lady Frolic of Belvedere," whose performance is indeed splendid) alone in the Kalahari Desert. As Dad (Uys) frantically oversees search efforts from Johannesburg, our wee asthmatic hero is attacked by a viciously persistent hyena; scorpion-stung; blinded by snake venom; fed Lolly's cooked remains (or so he thinks); etc. Preceding by one year Nicolas Roeg's better-known *Walkabout*, *Dirkie* is an equally spectacular survival adventure saga that's less arty but even less suitable for young viewers.

The Alamo Drafthouse — jewel of Austin, that oasis of civilization in Texas — takes up Roxie residence Saturday, March 24, with two of 1987's finest sci-fi-horror-action black comedies. A sleeper hit then that's underappreciated now, *The Hidden* has pre-*Twin Peaks* Kyle MacLachlan as a mysterious "FBI agent" (OK, he's from outer space) tracking an interplanetary homicidal maniac who quite enjoys Earth — especially its loud crap pop music, Ferraris, and automatic weapons. This mayhem-spreading tourist fears no physical peril because it can always abandon one human (or canine) host body for another. Typical of the script's over-the-top glee is a stretch when said thingie "possesses" a stripper, taking rather more pleasure in her bodacious form than any slimy, tentacled whatchit ought to.

It's followed by *Street Trash*, to date the only feature film directed by J. Michael Munro (still a busy cameraman), who incredibly was just 20 when he made it. This last word in low-budget *Escape From New York-Road Warrior* knockoffs finds a depressed city's ginormous Skid Row population winnowed by (among other things) cheap Mad Dog-type

wine with a flesh-melting-acid bouquet. Incredibly crass (typical banter: "You fuckworm!"), gross (see: severed-penis-as-Frisbee set piece) and energetic, it's the guiltiest, most pleasurable of guilty pleasures.

The Roxie wrestles its own back Sunday, March 25 with three big attractions. First up is *George Kuchar: Comedy of the Underground*, an ultra-rare 1982 documentary about San Francisco's beloved, recently deceased DIY auteur that was unavailable for preview. Then there's Robert Altman's 1984 *Secret Honor*, with Philip Baker Hall as the craziest faux Richard Nixon on record.

That is nothing, however, compared to the brain-warping experience that is *Elvis Found Alive*. An alleged two-hour-plus interview with the King himself (shot in silhouette), whom filmmaker Joel Gilbert located with stunning ease thanks to poorly-redacted paperwork obtained via Freedom of Information Act, this ... documentary? re-enactment? mock-doc fantasia? ... bares many a shocking revelation.

To wit: secret FBI agent Presley faked his own death because the Weathermen, Black Panthers, and Mafia had joined forces to assassinate him. Believe me, that is just the tip of the ice cube in this video cocktail. It all makes more sense if you know Gilbert is himself a professional impersonator of Bob Dylan (whom Elvis confides "dumped that awful Joan Baez when she tried to push him into leftist politics") and has also made such direct-to-your fallout-shelter opuses as *Paul Is Really Dead* and *Atomic Jihad*. Does "Elvis" have an opinion about President Obama? Ohhh yeah, and that "socialist thug" best not mess with Memphis. America forever! **SFBG**

"CINEMADNESS!"

Fri/23-Sun/25, \$6.50-\$10

Roxie Theater
3117 16th St., SF
www.roxie.com



SIBERIAN NATIVE NINA KRAVIZ MELTS TURNTABLES, BRAINS.

UP NORTH

BY MARKE B.
marke@sfbg.com

SUPER EGO I went drinking in North Beach and didn't get attacked by stripper bodyguards! (Damn.) The Beach has garnered a righteous rep for hotsy cocktailology — and yes, the Sazeracs at **Comstock Saloon** (www.comstocksaloon.com) are superb, the Old-Fashioneds at **15 Romolo** (www.15romolo.com) kick ass, **Vesuvio's** (www.vesuviosf.com) Bloody Marys bleed "Yes, please!", hello bacon-wrapped tater tots at the **Boardroom** (www.boardroomsf.com), and hola gin-and-real-gingers at **Tope** (1326 Grant) But my NB heart still skipped most for **Specs' Twelve Adler Museum** (12 William Saroyan Pl.) and its ragtag cast of characters, fascinating San Francisciana, and oops-cheap whiskeys. Then I took a nap.

MIKE SIMONETTI

Italians Do It Better — so says the nu-disco and modern Italo revivalist's label, and the man himself ain't so bad neither. He's pleased crowd's thoroughly every time he's appeared here and, paired tonight with Portland's buzzy (and worthy) robo-steamy live electronic duo Soft Metals, should be an unstoppable stallion of delight. Fri/23, 9pm, \$10 with Facebook RSVP, see www.monarchsf.com for details. Monarch, 101 Sixth St., SF.

SSION

Avant-pop doesn't get more avanter than NYC's Ssion, who heads a shadowy network of degraded interplanetary glamform beings just within reach among us.

Fri/23, 9pm, 18+, \$15–\$20. DNA Lounge, 375 11th St., SF. www.blowupsf.com

NINA KRAVIZ

Brainy, unpredictable, sensual, wild: the arresting Muscovite comes with a

lot of DJ-of-the-moment expectations — and baggage. Her new album caused an Internet shitstorm when it turned out she'd jumped on the current, out-of-hand "singing DJ" bandwagon that also just claimed Norwegian cosmic disco god Lindstrom (I'm on the "meh" side of the whole thing. The pop-techno cross-over trend hasn't excited me too much so far.) And yet her beats and selection are usually pretty wowza; it'll be a treat to see what she brings out at the Lights Down Low monthly, alongside essential Detroit techno hero Rolando and vogue beats innovator MikeQ.

Sat/24, 9:30pm–4am, \$15. Public Works, 161 Erie, SF. www.publicsf.com

DAN GHENACIA

Dan is one of those supercool French deep-tech house dudes who I can't imagine laying down a trademark impeccably sexy set without a cigarette dangling from his smoocher. The true drama of this night might just lie in that. You, however, will probably get laid.

Sat/24, 9pm, \$10–15. Monarch, 101 Sixth St., SF. www.monarchsf.com

QUANTIC

Here's a bit of sunshine: renowned UK jazz-hop and tropical beatsmeister Quantic has mined his new home in Colombia for inspiration to release a really beautiful roots funk album, Look Around the Corner, with vocalist Alice Russell. Should be a live smash.

Sat/24, show at 9pm, \$15–20. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

SOIREE 10

The queerati will be all exploding in a puff of glitter, feathers, and post-ironic jazz hands for the LGBT Community Center's 10th anniversary celebration: Honey Mahogany, Anna Conda, Ambrosia Salad, Marga Gomez, Glamamore, Fauxnique, Hard French DJs, and more, plus a banquet to get excited about!

Sat/24, 7–11pm, \$95 (it's charitable!). San Francisco Design Center Galleria, 101 Henry Adams, SF. www.soiree10.com **SFBG**

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BENNY BENASSI

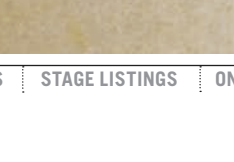

Fedde Le Grand

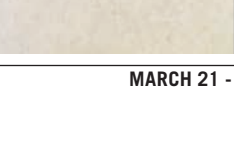

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3PM **MANGO RETURNS! SWEET SEXY FUN FOR WOMEN TILL 8:30**
9PM **PINE BOX BOYS, KING CITY, TRAINWRECKRIDERS (COUNTRY/ROCK) \$8**

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3PM **SALSA SUNDAYS WITH LOS RUMBEROS!**

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MUSIC LISTINGS

FOR MORE MUSIC CONTENT VISIT

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BLACK TUSK PLAYS BOTTOM OF THE HILL TUES/27. PHOTO BY GEOFF JOHNSON

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 21

ROCK/BLUES/HIP-HOP

Bahamas Brick and Mortar Music Hall. 9pm, \$8-\$10.
Bonaparte, Stay Gold, 2 Men Will Move You Public Works. 9pm, \$10.
George Clinton & Parliament Funkadelic Regency Ballroom. 8pm, \$42.
Dimples, Outer Minds, Wrong Words, Radar Eyes Hemlock Tavern. 8:30pm, \$7.
Hunx & His Punx, Nobunny, Heavy Cream, Shannon and the Clams Bottom of the Hill. 8:30pm, \$12.
Of Montreal, Deerhoof, Kishi Bashi Slim's. 8pm, \$21.
Perfume Genius, Parenthetical Girls Cafe Du Nord. 9pm, \$12.
Pro Blues Jam with Keith Crossan Biscuits and Blues. 8 and 10pm, \$15.
Terry Savastano Johnny Foley's. 9pm, free.
Sound & Shape, Drop Apollo, Zachary Blizzard Elbo Room. 9pm, \$6.
Wounded Men 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm.
Greg Zema vs. Lee Huff Johnny Foley's Dueling Pianos. 9:30pm.

JAZZ/NEW MUSIC

Chris Amberger Trio and Jazz Jam Yoshi's Lounge. 6:30pm, free.
Cosmo AlleyCats Le Colonial, 20 Cosmo Place, SF; www.lecolonialsf.com. 7-10pm.
Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.
"Fourth Annual RRAZZiversary" Razz Room. 8pm, \$75. Gala and benefit for St. Jude's Children's Hospital with Natalie Douglas, Pete Escovedo, Juan Escovedo, Peter Michael Escovedo, and more.
Greg Gotelli Quartet Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.
Tom Scott & California Express Yoshi's. 8pm, \$22.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.
KUSF-in-Exile DJ Night Monarch, 101 Sixth St., SF; www.monarchsf.com. 5:30-9:30pm.
Mary Go Round Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, \$5. Drag with Suppositori Spelling, Mercedes Munro, and Ginger Snap.
Megatallica Fiddler's Green, 1333 Columbus, SF; www.megatallica.com. 7pm, free. Heavy metal hangout.
Split Milk Milk Bar. 9pm, free. With Kimmy Le Funk, King's Ransom, Shaky Premise, and Taylor Fife.
Vespa Beat Bliss Bar, 4026 24th St., SF; www.blissbarsf.com. 9pm, free. MSK.fm spins rare-grooves, electroswing, and boogie.

THURSDAY 22

ROCK/BLUES/HIP-HOP

Black Milk 330 Ritch. 9pm.
Black White Red and Brown, Rebecca Pronsky 50 Mason Social House, SF; www.50masonsocalhouse.com. 7pm.
Cast Iron, White Orange, Case in Theory Hemlock Tavern. 9pm, \$7.

Daniel Castro Biscuits and Blues. 8 and 10pm, \$15.
Death Under Fire, Groovy Judy, Pissed Off Punk, Isaac Bear Blue Macaw, 2565 Mission, SF; www.haightashburystreetfair.org. 9:30pm, \$7-\$10.
Haight-Ashbury Street Fair Battle of the Bands.
Dervish Brick and Mortar Music Hall. 9pm, \$20-\$25.
Quinn Deveaux, Mark David Ashworth & Muralismo El Rio. 8pm, \$5.
Doe Eye, Bins, Minor Kingdom Cafe Du Nord. 9pm, \$10.
Jackie Greene Bimbo's. 7pm, \$75. Blue Bear benefit.
Lee Huff vs. Joel Nelson Johnny Foley's Dueling Pianos. 9:30pm.
Paul Kelly Swedish American Hall. 7:30pm, \$16.
Legendary Stardust Cowboy, Rock and Roll Adventure Kids, Shrouds Knockout. 9:30pm, \$7.
Milagres, 123, Dandelion War Bottom of the Hill. 9pm, \$12.
MoonFox, Tiny Little Blackouts, Fleeting Trance Amnesia. 9pm.
Peter and the Test Tube Babies, Generators, Sydney Ducks, Guitar Gangsters Thee Parkside. 9pm, \$15.
Stan Erhart Band Johnny Foley's. 9pm, free.
Allen Stone, A B & the Sea, ZZ Ward Great American Music Hall. 8pm, \$15.
2:54, Striplarm Architecture, popscene DJs Rickshaw Stop. 9:30pm, \$10-\$12.

JAZZ/NEW MUSIC

Lynda Carter Razz Room. 8pm, \$45-\$55.
Casual, with live band Yoshi's. 10:30pm, \$22.
Electric Wire Hustle Yoshi's Lounge. 10pm, \$20.
Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Tom Lander and Friends Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.
Grant Levin Yoshi's Lounge. 6:30pm, free.
"Many Styles - Many Streams" SF Conservatory of Music, 50 Oak, SF; www.sfjazz.org. 7:30pm, \$5-\$15. With SFJazz High School All-Stars Combo.
"Owana Salazar & Nathan Aweau: Hawaiian Harmonies" Yoshi's. 8pm, \$22.
"Take Heart: 2012 Concert to Benefit Bread and Roses" Regency Ballroom. 6-9:30pm, \$75-\$350. With Mitch Woods and His Rocket 88s, Mark Hummel and his Blues Buddies, and more.

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$7. With DJ/host Pleasuremaker and special guest Afromassivespin Afrobeat, Tropicália, electro, samba, and funk.
Get Low Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. Jerry Nice and Ant-1 spin Hip-Hop, 80's and Soul with weekly guests.
Kitsune Club Night Mezzanine. 9pm, \$15. With Crystal Fighters, Seventeen Evergreen, and Computer Magic.
Thursdays at the Cat Club Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with DJ's Damon, Steve Washington, Dangerous Dan, and guests.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 23

ROCK/BLUES/HIP-HOP

COPS! Gagakirise, VVDBLK Hemlock Tavern. 9:30pm, \$5.
DJ Jazzy Jeff, DJ Shortkut, Platrurn Mighty. 9pm.
Shane Dwight Biscuits and Blues. 8 and 10pm, \$20.
Fishbone, Afrolicious, Year of the Dragon, Heart Touch Independent. 9pm, \$20.
Hannah and Her Sisters, B.O.R.E.S., Cruel Summer,

Permanent Collection Knockout. 9pm, \$7.
Lee Huff, JC Rockit, Nathan Temby Johnny Foley's Dueling Pianos. 9pm.
King Tuff, Coconut Coolout, MOM, King Lollipop, Nectarine Pie Thee Parkside. 9pm, \$10-\$35.
Lucero Fillmore. 9pm.
Lost in the Trees, Poor Moon, Yellow Ostrich Bottom of the Hill. 10pm, \$12.
"Opulent Temple Playa Launch 2012" Public Works. 9:30pm, \$15-\$20. With Popof.
Release the Sunbird, Birds & Batteries, Pree Brick and Mortar Music Hall. 9pm, \$12-\$15.
Saviours, Holy Grail, Hazzards Cure Elbo Room. 9:30pm, \$10-\$13.
Sean Hughes Musical Showcase 50 Mason Social House, SF; www.50masonsocalhouse.com. 7pm.
7 Walkers Slim's. 9pm, \$25.
Todd Snider, David Jacobs-Strain Great American Music Hall. 9pm, \$22.
Wallpaper, A-1, Parentz, DJ Jaysonik Rickshaw Stop. 8:30pm, \$15.
Whiskerman, Song Preservation Society, Steve Taylor, Record Highs Cafe Du Nord. 9pm, \$10.
X-Static Johnny Foley's. 9pm, free.
Yuksek, Tenderlions, Realboy Mezzanine. 9pm, \$15.

JAZZ/NEW MUSIC

"AJA VU: The Music of Steely Dan" Yoshi's. 8pm, \$22; 10pm, \$15.
Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Bella Trio San Francisco Conservatory of Music, 50 Oak, SF; www.bellatrio.us. 8pm.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Lynda Carter Razz Room. 8pm, \$45-\$55.
Emancipator, Shigeto, Marley Carroll Yoshi's Lounge. 10pm, \$20.
Bill Hsu, Tony Dryer, Jacob Felix Heule Artist's Television Access, 992 Valencia, SF; www.atasite.org. 8Pm, \$6.
"State of Art" Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$25-\$50. With Lizz Wright, Meklit Hadero.

FOLK/WORLD/COUNTRY

Baxtalo Drom Amnesia. 9pm, \$7-\$10.
"Musaique: Music Without Boundaries" JCCSF, 3200 California, SF; www.jccsf.org. 8pm, \$10-\$15.

DANCE CLUBS

Blow Up with Ssion DNA Lounge. 10pm, \$11-\$15. With Jeffrey Paradise and Ava Berlin.
Fresh Beats: Project Sound 330 Ritch. 9:30pm. With DJs Ry Toast, Robskim Romero and more.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Motown Memories Happy Hour Dance Party Project One, 251 Rhode Island, SF; www.projectone-gallery.com. 6-9pm, free. With vinyl DJ Mick Flaire.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Pledge: Fraternal Lookout. 9pm, \$3-\$13. Benefiting LGBT and nonprofit organizations. Bottomless kegger cups and paddling booth with DJ Christopher B and DJ Brian Maier.
Vitalic DJ set 103 Harriet, SF; www.1015.com. 10pm, \$15

SATURDAY 24

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 9pm, free.
B-Side Players, DJ Jeremiah Elbo Room. 10pm, \$15.
Classics of Love, Joyce Manor, Gnarboots, Kill the Bats Bottom of the Hill. 8:30pm, \$9.
Conspirator, Orchard Lounge, Wyllis, NVO Independent. 9pm, \$22.
Cock Sparrer, Rancie, Factory Minds Warfield. 8pm, \$32.
Rick Estrin & the Nightcats Biscuits and Blues. 8 and 10pm, \$20.
Good Old War, Belle Brigade, Family of the Year Slim's. 9pm, \$16.
Howler, Static Jacks, SorryEverAfter Hemlock Tavern. 9:30pm, \$10.
Junior Toots, Rocker-T, Fyah Squad Band, Midnight Sun Massive Pier 23, SF; www.junior-toots.com. 10pm, \$10.
Lumineers, Y La Bamba Cafe Du Nord. 9:30pm, \$10-\$12.
Pine Box Boys, King City, Trainwreck Riders El Rio. 9pm, \$8.
Rob Neely Band 50 Mason Social House, SF; www.50masonsocalhouse.com. 9pm.
Say Anything, Kevin Devine & the Goddman Band, Fake Problems Regency Ballroom. 7:30pm, \$21.

MUSIC LISTINGS

Todd Snider, David Jacobs-Strain Great American Music Hall. 9pm, \$22.
Taxes, Team Candy, Michael James and the Dirty Suns Brick and Mortar Music Hall. 9pm, \$7-\$10.
Nathan Temby, Rags Tuttle, Lee Huff Johnny Foley's Dueling Pianos. 9pm.
Thee Oh Sees, White Mystery, Coathangers, Guantanamo Baywatch, Cyclops Thee Parkside. 9pm, \$10.
Tough Shits, Dukes of Hamburg, Welcome Home Walker, Gravy's Drop, Wild One Thee Parkside. 2pm, \$7.
Quantic, Fort Knox 5, Thunderball, All Good Funk Alliance Mezzanine. 9pm, \$18.
Y&T Fillmore. 8pm.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Lynda Carter Rrazz Room. 8pm, \$45-\$55.
Eric McFadden Trio Yoshi's. 10:30pm, \$18.
Lynn Ruth Miller & Friends, Tom Shaw Trio

Martuni's, 4 Valencia, SF; (415) 241-0205. 7pm, \$7.
FOLK/WORLD/COUNTRY
Bluegrass Bonanza: James King Band Plough and Stars. 9:30pm, \$10.
"Drone Magic: San Francisco International Bagpipe Festival" Croatian American Cultural Center, 60 Onodaga, SF; www.croatianamerican-web.org. 5-11:30pm, \$15.
Saturday Night Salsa Ramp, 855 Francois, SF; www.facebook.com/therampsf. 5:30pm, \$10.

DANCE CLUBS

Bootie SF: The Monster Show DNA Lounge. 9pm, \$10-\$20. Drag mashup show, Faroff, Mykill, Death Guild, and more.
Go Bang! Deco Lounge, 510 Larkin, SF; www.gobangsf.com. With Shawn Ryan, Tres Johnson, Smac, Steve Fabus, and more.
Icee Hot presents Nina Kraviz, Rolando Public Works. 9:30pm, \$10.
Mango El Rio. 3-8:30pm, \$8-\$10. Sweet sexy fun

for women with DJs Edaj, Marcella, Ola, and La Coqui.
Nit Grit & Two Fresh Mighty. 10pm.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Rocket Rickshaw Stop. 10pm, \$7. Rocket Collective DJ crew performs, benefiting Camp Mystopia.
Shine On Knockout. 10pm, \$5. Indie pop, dream pop, and shoegaze with DJ Jamie James, Placentina, Little Amy, and Yule Be Sorry.

SUNDAY 25

ROCK/BLUES/HIP-HOP

Cuts, Audacity, Cosmonauts, Dominant Legs, Burnt Ones, Cumstain Thee Parkside. 2pm, \$7.
Marcus Foster, Sam Bradley Cafe Du Nord. 8pm, \$12.
French Cassettes, Animal Lore, Bruised Heels,

Nicky Weinbach Brick and Mortar Music Hall. 8pm, \$5-\$8.
Sprout, Jacob Savage 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm.
Amy Ray, Lindsey Fuller Great American Music Hall. 8pm, \$16-\$18.
Terry Savastano Johnny Foley's. 9pm, free.
Strange Boys, Sir Lord Von Raven, Pangea, Los Vigilantes, Junk Species Thee Parkside. 8pm, \$10.
Ting Tings Fillmore. 8pm.
We Came As Romans, Emmure, Bless the Fall, Woe s Me Regency Ballroom. 7pm, \$23.

JAZZ/NEW MUSIC

Lynda Carter Rrazz Room. 7pm, \$45-\$55.
Jesus Diaz Y Su QBA Yoshi's. 7pm, \$16.
"Future of Flamenco" Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 7pm, \$25-\$65. With Vincente Amigo.
Carl Lockett and Vicky Yoshi's Lounge. 6:30pm, free.
"Prince and the Showboy: Faith Prince and Jason Graae" Rrazz Room. 3pm, \$40.

San Francisco Contemporary Music Players ODC Dance Commons, 351 Shotwell, SF; www.sfcmp.org. 4:30pm, \$5-\$10.
Suzanna Smith Bliss Bar, 4026 24 St., SF; www.blissbar.com. 4:30-7:30pm, \$10.


FOLK/WORLD/COUNTRY

GuruGanesha Band Yoga Tree, 97 Collingwood, SF; www.yogatreesf.com. 8pm, \$20-\$25.
Mike + Ruthy celebrate Woody Guthrie Noh Space, 2840 Mariposa, SF; www.mikeandruthy.com. 7pm, \$10-\$15.
Twang Sundays Thee Parkside. 4pm, free. With Roland Finn and the Corburns.


DANCE CLUBS

Batcave Club 93, 93 9th St, SF 10pm, \$5. Death rock, goth, and post-punk with Steeperlot, XChrist, Necromos and c_death.


CONTINUES ON PAGE 30 >>

**MEZZANINE**
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WED // MARCH 21 // 9PM
EQUIPTO'S BIRTHDAY
SOULS OF MISCHIEF // BERNER




THU // MARCH 22 // 9PM
KITSUNE CLUB NIGHT
CRYSTAL FIGHTERS (LIVE)




FRI // MARCH 23 // 9PM
YUKSEK (LIVE)
TENDERLIONS // REALBOY



SAT // MARCH 24 // 9PM
QUANTIC (LIVE)
ALICE RUSSELL // FORT KNOX 5



SUN // MARCH 25 // 9PM
MIND MOTION
ARIES BIRTHDAY BASH // RED CAFE



3.31 REBIRTH BRASS BAND
4.06 DEAD PREZ
4.18 KATCHAFIRE
4.28 THREE 6 MAFIA
5.04 WASHED OUT
5.11 DIRTYBIRD
5.12 ESKMO
6.02 SIMIAN MOBILE DISCO
6.15 THE MAGICIAN
7.12 HOWARD JONES

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HUNK & HIS PUNK NOBUNNY
HEAVY CREAM
SHANNON AND THE CLAMS



THURSDAY 22 8:30 DOORS • \$10/12 • 21+
MILAGRES 1.2.3
THE DANDELION WAR



FRIDAY 23 8:30 DOORS • \$12 • 21+
LOST IN THE TREES
POOR MOON
of CRYSTAL SKULLS / FLEET FOXES
YELLOW OSTRICH



SATURDAY 24 8PM DOORS • \$9 • AA
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CLASSICS OF LOVE
Jesse from OPERATION IVY
JOYCE MANOR
GNARBOOTS.
KILL THE BATS



TUESDAY 27 8:30 DOORS • \$8/10 • 21+
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EAST OF THE WALL
NAME
DJ ROB METAL



W28
JC Brooks
& The Uptown Sound
The Slippery Slope
Riot Earp

F30
Hot Snakes
of DRIVE LIKE JEHU
ROCKET FROM THE CRYPT
Mrs. Magician
Spider Fever

M2
The Menzingers
Cheap Girls
The Sidekicks

TH 29
Fun.
Avalanche City

SA 31
Young Prisms
Terry Malts
Cold Showers
Cool Angels
Weekend (DJ)

TU 3
Hear The Sirens
The Basements
Turtle Rising

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THU 3/22
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IRISH LEGENDS:
DERVISH



FRI 3/23
RELEASE THE
SUNBIRD



SAT 3/24
TAXES
TEAM CANDY,
MICHAEL JAMES
AND THE DIRTY SUNS,
BONNIE AND THE
BANG BANG



SUN 3/25
FRENCH CASSETTES
ANIMAL LORE,
THE BRUISED HEELS,
NICKY WEINBACH



MON 3/26
TONY SLY
(FROM NO USE FOR A NAME)



THU 4/5
RUBBLEBUCKET
NOAH AND THE MEGAFAUNA,
BIG TREE



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FRIDAY 3/23
CUMBIA MADNESS!
SANTA CECILIA
LAS BOMBERAS
DE LA BAHIA



SUNDAY 3/25
BABY LOVES DISCO



WED 3/28
OZOMATLI
RAW-G



FRI 4/6
CALIFORNIA
HONEYDROPS



FRI 4/13
JONATHAN
RICHMAN



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**UTAH**

WEDNESDAY 03/21
8PM • \$7 ADV & DOOR
• **AllofaSudden**
• The Coffis Brothers and
The Mountain Men
• Jeff Jones Band

THURSDAY 03/22
9PM • \$7 ADV & DOOR
• **Unicycle Loves You**
• HeadCavern
• The Foreign Resort

FRIDAY 03/23
9PM • \$8 ADV / \$10 DOOR
• **Big Tree**
• Little Tybee
• River Whyless

SATURDAY 03/24
9PM • \$12 DOOR / \$8 ADV
• **Martin Zellar and
the Hardways**
• Bob Hillman

SUNDAY 03/25
8PM • \$10 ADV & DOOR
• **Afficionado**
• Hargo
• Mean Faces

MONDAY 03/26
8PM • \$FREE
Bay Guardian Readers
Poll Best Open Mic
• Open mic with
Brendan Getzell


TUESDAY 03/27
8PM • \$7 ADV & DOOR
• **The Kingston Springs,**
A Seasonal Disguise
• duckyousucker

WEDNESDAY 03/28
8PM • \$7 ADV & DOOR
• **Sami.The.Great**
• Adios Amigo

THURSDAY 03/29
8:30PM • \$6 ADV & DOOR
• **Great Girls Blouse**
• The AM's
• Victoria and the
Vaudevillains
• Courtney Nicole

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MUSIC LISTINGS

SUNDAY/25

CONT>>

Dub Mission Elbo Room. 9pm, \$6. Dub, dubstep, and roots with DJ Sep, Maneesh the Twister, and guest Spliff Skankin.
45 Club Knockout. 10pm, free. Funky soul with selectors English Steve, Dirty Dishes, and dX the Funky Granpaw.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.
La Pachanga Blue Macaw, 2565 Mission, SF; www.theblumacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 26

ROCK/BLUES/HIP-HOP

Brian Bergeron Johnny Foley's. 9pm, free.

Dante Counterstamp, Body Parts, Solander, Emperor X Knockout. 9pm, \$8.
Prizehog, Moira Scar, Diskrepant, Swaninfant Elbo Room. 9pm, \$6.
Tony Sly Brick and Mortar Music Hall. 9pm, \$7-\$10.
White Rabbits, Gull, Young Evils Independent. 8pm, \$15.

JAZZ/NEW MUSIC

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.
Edgaro Cambon and his 5tet Yoshi's. 8pm, \$16.
"Prince and the Showboy: Faith Prince and Jason Graae" Razz Room. 8pm, \$40.
San Francisco Contemporary Music Players Herbst Theatre, 401 Van Ness, SF; www.sfcmp.org. 8pm, \$10-\$30.
Jaz Sawyer Yoshi's Lounge. 6:30pm, free.

FOLK/WORLD/COUNTRY

Earl Brothers Amnesia. 9pm.

Steve Lucky's Hammond Cheese Combo Club Deluxe, 1511 Haight, SF; www.sclubdeluxe.com. 7pm, \$5.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 27

ROCK/BLUES/HIP-HOP

Jeff Bergey, High Beamz 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm.
Black Tusk, East of the Wall, Name, DJ Rob Metal Bottom of the Hill. 9pm, \$8-\$10.
Chuckleberries, Female Trouble, Orgres Knockout. 10pm, \$6.
Ani DiFranco, Seth Glier Fillmore. 8pm.
Nuclear Death Wish, Ninni Morgia & Silvia Kastel, Black Snakes Hemlock Tavern. 9pm, \$6.
Kendrick Lamar, Hopsin, Iggy Azalea Regency Ballroom. 8pm, \$30.
Midi Matilda, Peck the Twon Crier Cafe Du Nord. 8pm, \$10.
Mr. Gnome, Electric Shepherd & Outlaw, Plastic Villians Three Parkside. 8pm, \$8.
Musical Art Quintet, Vytal Theory Brick and Mortar Music Hall. 9pm, free.
Michael Rose, Reggae Angels, DJ Veyn

Independent. 9pm, \$25.
Stan Erhart Band Johnny Foley's. 9pm, free.
Wonder Years, Polar Bear Club, Transit, Story So Far Slim's. 7:30pm, \$14-\$16.

JAZZ/NEW MUSIC

Citizens Jazz Yoshi's Lounge. 6:30pm, free.
"Prince and the Showboy: Faith Prince and Jason Graae" Razz Room. 8pm, \$40.
Quincy Troupe with the Broun Fellinis Yoshi's. 8pm, \$18.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Post-Dubstep Tuesdays Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Dnae Beats, Epcot, Footwerks spin UK Funky, Bass Music.
Study Hall John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane. **SFBG**

WED

3/21
9PM
\$6

ELBO ROOM PRESENTS

DROP APOLLO,
SOUND & SHAPE
(NASHVILLE),
ZACHARY BLIZZARD
(CANNONS & CLOUDS)

THU

3/22
9:30PM
\$7

AFRO-TROPI-ELECTRIC-SAMBA-FUNK

AFROLICIOUS
PRESENTS
AFROMASSIVE
WITH DJS/HOSTS:
PLEASUREMAKER

FRI

3/23
9:30PM
\$10ADV/
\$13DOOR

LUCIFER'S HAMMER PRESENTS

SAVIOURS,
HOLY GRAIL (PROSTHETIC RECORDS),
HAZZARD'S CURE

SAT

3/24
10PM
\$15

MAISHA PRODUCTIONS PRESENTS

B-SIDE PLAYERS
PLUS DJ JEREMIAH
AKA MR. AFROBEAT

SUN

3/25
9PM
\$6

DUB MISSION
PRESENTS THE BEST IN DUB, DUBSTEP,
ROOTS & DANCEHALL WITH
DJ SEP
MANEESH THE TWISTER
(SURYA DUB) AND GUEST
SPLIFF SKANKIN'
(MASSIVE SOUND INTERNATIONAL/KPFA/KFJC)

MON

3/26
9PM
\$6

ELBO ROOM PRESENTS

DISKREPANT (SWEDEN)
PERFORMING WITH
SARAH ROSALENA BRADY
(AMBER ASYLUM) ON VIOLIN AND VISUALS,
SWANIFANT
PLUS SPECIAL GUESTS

TUE

3/27
9PM
\$5

ELBO ROOM PRESENTS

AIR SEX
CHAMPIOPNSHIPS

WED

3/28
10PM
\$5

ELBO ROOM PRESENTS

CLUB SHUTTER
WITH DJS
NAKO, OMAR, JUSTIN

UPCOMING:

THU 3/29 AFROLICIOUS
FRI 3/3 BANG DATA/ NON STOP BHANGRA
SAT 3/31 SWEATER FUNK
SUN 4/1 DUB MISSION: DJ SEP, IRIE DOLE

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TEST TUBE BABIES
THE GENERATORS
SYDNEY DUCKS
THE GUITAR GANGSTERS

ALL
AGES

FRIDAY 3/23 9PM \$10

FORGER BOOGALOO!
THE DUB CITY
COSMONAUTS
DOMINANT LEGS
BURN'T ONES
DJ OSCAR

SATURDAY 3/24 2PM \$7

FORGER BOOGALOO!
TOUGH SHITS • DUKES OF
HAMBURG • WELCOME HOME
WALKER • GRAVYS DROP
• WILD ONES • DJ KEVIN
SPAGHETTI • GOLDEN RAKE
RECORD SWAP

SUNDAY 3/25 2PM \$7

FORGER BOOGALOO!
THE CUTS • AUDACITY •
COSMONAUTS • DOMINANT LEGS
• BURN'T ONES • CUMSTAIN •
DJ OSCAR • BURGER BOOGALOO
RECORD SWAP

MONDAY 3/26 9PM FREE

MIKE MIKE'S MOVIE NIGHT
DRINK SPECIALS ALL NIGHT LONG!

TUESDAY 3/26 8PM \$8

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ELECTRIC SHEPHERD & OUTLAW
PLASTIC VILLAINS

UPCOMING SHOWS

3/28 - THE DIRTY HAND FAMILY BAND,
VIVA LE VOX, RACHEL BROOKE,
THE SLOW POISONER
3/29 - THE GRANNIES, KAMIKAZE QUEENS,
ROUGH MIX, DJ PLATFORM WHORE

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WED 3/21 PM FREE!

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80S DANCE PARTY
DJ 2SHY-SHY AND DJ MELT W/ U

THU 3/22 8PM FREE!

RONCO VS. K-TEL
60'S & 70'S ROCK, POP, SOUL, BUBBLEGUM, GARAGE, PSYCHE
DJ'S 2SHY-SHY, MELT W/U & BOOM!

FRI 3/23 7:30-9:30 \$8

PHANTOM KICKS • YALPINE
EVERY FRIDAY! 10PM \$5
LOOSE JOINTS!
W/ DJS TOM THUMP, DAMON BELL & CENTIPEDE
RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!

SAT 3/24 7:30-9:30 \$8

KARMACODA • TIDELANDS
EVERY SATURDAY NIGHT! 10PM, \$5
EL SUPERRITMO!
ROGER MAS Y EL KOOL KYLE
CUMBIA, DANCEHALL, SALSA, HIP-HOP

SUN 3/25 7:30PM, \$8

SENTIMENTAL SUNDAYS
SENTIMENTALS, CITY DELUXE
& JAMES FINCH, JR

MON 3/26 9:30PM NO COVER!

DJ PURPLE KARAOKE

TUE 3/27 9:30PM NO COVER!

LOST & FOUND
DEEP & SWEET 60S SOUL 45S
DJS LUCKY & PRIMO & FRIENDS

WED 3/28 7:30PM \$10

THE ROMANE EVENT
JOE KLOCEK • PACO ROMANE • KILLING MY LOBSTER
• ERIN JUDGE • JOE TOBIN • KASEEM BENTLEY •
BEN KOLINA • TONY SPARKS

9:30PM FREE

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YBCA Forum
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Raven, Night Tide and White Dance

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SFBG.COM/PIXEL_VISION



OPA! TOM ORR AND NOAH HAYDON IN THRILLPEDDLERS' HOT GREEKS. | PHOTO BY DAVID WILSON

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Hot Greeks Hypnodrome Theatre, 575 10th St, SF; www.brownpapertickets.com. \$30-69. Previews Thurs/22-Sat/24, 8pm. Opens March 29, 8pm. Runs Thurs-Sat, 8pm. Through May 5. Thrillpeddlers launch a new version (new cast, songs, costumes, etc.) of the Cockettes classic by Scrumby Koldewyn and Martin Worman.

The Rita Hayworth of this Generation Shotwell Studios, 3252-A 19th St, SF; www.brownpapertickets.com. \$10-15. Opens Fri/23, 8pm. Runs Fri-Sat, 8pm. Through April 7. Writer and performer Tina D'Elia performs her solo, multi-character play about a queer Latina performer inspired by the legendary Hollywood goddess.

ONGOING

A Bright Room Called Day Gough Street Playhouse, 1620 Gough, SF; www.custom-made.org. \$25-32. Thurs-Sat, 8pm; Sun, 7pm. Through April 8. Custom Made Theatre performs Tony Kushner's drama set in Berlin just before the Nazi takeover.

"Celebration of Women's History Month:" The Right Thing Thick House, 1695 18th St, SF; www.3girlstheatre.org. \$30. Dates and showtimes vary. Through April 1. AJ Baker's new drama — the inaugural production of newcomers 3Girls Theatre — take issues of sexual politics and power in its high-powered setting and cracks them against the everyday familial and social dynamics that are perhaps a casualty of the corporate ethos, but without opening them up to a satisfactory degree. Director Suze M. Allen assembles a generally strong cast, and some scenes smolder with just the right teeth-baring tension, but pacing is inconsistent and the script's own wayward drift distract from the concentrated treatment the story demands. (Avila)

Fool For Love Boxcar Studios, 125A Hyde, SF; www.boxcartheatre.org. \$25. Showtimes vary. Through April 14. Another installment of Boxcar Theatre's epic Sam Shepard repertory project, *Fool For Love* inaugurates their newest performance space within their Hyde Street Studios location. A depressingly realistic reproduction of a claustrophobic motel room, the tiny jewel-box theatre provides no refuge for the actors, and certainly not for the audience, each trapped beneath the pitiless

gaze of the other. And if that too-close-for-comfort intimacy doesn't get to you, the intentionally difficult subject matter — a "typical" Shepardian foray into alcohol-fueled ranting, violence, incest, and casual cruelty — probably will. In addition to the reliably strong performances from each of the actors, *Fool* also features some notably clever staging. (Gluckstern) **It's All the Rage** Studio Theater, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Thurs, 8pm; Sat, 8:30pm, Sun, 7pm. Through April 15. Longtime comedian and radio host Marilyn Pittman's solo play wrestles with the legacy of her parents' violent deaths in a 1997 murder-suicide initiated by her father. It's disturbing material that Pittman, a stout middle-aged woman with a gregarious and bounding personality, approaches indirectly via a good deal of humor. *Note: review from the show's 2009 run at the Marsh.* (Avila)

Maurice New Conservatory Theatre Center, 25 Van Ness, SF; (415) 861-8972, www.nctcsf.org. \$25-45. Wed/21-Sat/24, 8pm; Sun/25, 2pm. The eponymous hero of E.M. Forster's late novel (written early but published only posthumously) wrestles with his love for another man in Edwardian England — oscillating between defiant assertion of feeling and an anguished recoil into desperate treatments like hypnosis — but manages to find happiness as a homosexual by the end of the story. The (at least partly autobiographical) character Maurice Hall is played winningly by an intelligent, agile Soren Santos in New Conservatory Theatre Center's persuasive U.S. premiere. (Avila)

Merchants Exit Stage Left, 156 Eddy, SF; www.brownpapertickets.com. \$10-25. Thurs/22-Sat/24, 8pm. According to playwright Susan Sobeloff, the vision for *Merchants*, premiering this month at the EXIT Theatre, came to her after watching Shakespeare's *The Merchant of Venice*, a play at least partially responsible for cementing the caricature of the money-hungry Jew in Western literary tradition for centuries to come. Her intention to write a play featuring a family of more "rounded" Jews doesn't entirely coalesce once it becomes clear that the bulk of the dramatic tension actually revolves very closely around monetary concerns. The play would have benefited from a staging that allowed either more humor or more humanity to creep into the relentless tirades that characterize much of the dialogue. (Gluckstern)

True West Boxcar Studios, 125A Hyde, SF; (415) 967-2227, www.boxcartheatre.org. \$25. Thurs-Sat, 8pm. Through April 7. The first installment of Boxcar Theatre's four-play Sam Shepard repertory project, *True West* ushers in the ambitious run with a bang. This tale of two brothers who gradually assume the role of the other is one of Shepard's most enduring plays, rich with humorous interludes, veering sharply into dangerous terrain at the drop of a toaster. (Gluckstern)

Waiting for Godot New venue: SF Playhouse Stage Two, 533 Sutter, SF; (415) 336-3522, www.tidestheatre.org. \$20-32. Thurs, 7pm; Fri-Sat, 8pm. Extended through April 14. The fuchsia papier-mâché tree and swirling grey-on-white floor pattern (courtesy of scenic designer Richard Colman) lend a psychedelic accent to the famously barren landscape inhabited by Vladimir (Keith Burklund) and Estragon (Jack Halton) in this production of the Samuel Beckett play by newcomers Tides Theatre. The best moments here broadcast the brooding beauty of the avant-garde classic, with its purposely vague but readily familiar world of viciousness, servility, trauma, want, fear, grudging compassion, and the daring, fragile humor that can look it all squarely in the eye. (Avila)

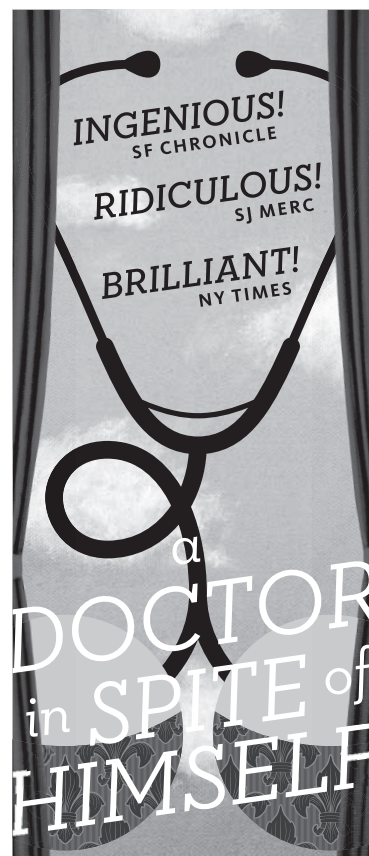
The Waiting Period MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Extended through April 27. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. The play concerns an episode of severe depression in which he considered suicide, going so far as to purchase a handgun — the title coming from the legally mandatory 10-day period between purchasing and picking up the weapon, which leaves time for reflections and circumstances that ultimately prevent Copeland from pulling the trigger. A grim subject, but Copeland (with co-developer and director David Ford) ensures there's plenty of humor as well as frank sentiment along the way. (Avila) **SFBG**

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Lynn Rapoport, and Matt Sussman. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Centaur Is our scarily intense, morally slippery narrator a man or a beast? J.P. Allen not only wrote and directed *Centaur*, but also stars in the claustrophobic, beautifully lensed SF-based noir with a contemporary update: Allen's unnamed, driven protagonist lets you into his mind with a video journal, a document of his revenge on the drunk driver (Chris Pflueger) who caused the death of his true love, Jennifer (Amy Mordecai). Repeated images of the Golden Gate Bridge, and of Jennifer reading love poetry and caressing herself, parallel the obsession of the narrator, who methodically lays out his love, loss, and murderous plan, while the refined look and sensual feel of the images — and the soundtrack by Bad Seeds-like, cacophonous Michael Slattery and Shoulders — make this independent rise above the ordinary. Allen wisely pares his character's struggle and story down to the bare essentials, in the process crafting a film that draws you in and continues to haunt you after the credits roll. (1:27) *Lumiere*. (Chun)

Footnote Oscar-nominated Israeli film about the fierce academic competition between a father and son at Hebrew University of Jerusalem. (1:45) *Clay*. **The Hunger Games** You may have heard of it. See review at www.sfbg.com. (2:22) *Marina, Presidio*.

Jiro Dreams of Sushi Celebrity-chef culture has surely reached some kind of zeitgeist, what with the omnipresence of *Top Chef* and other cooking-themed shows, and the headlines-making power of people like Paula Deen (diabetes) and Mario Batali (sued for ripping off his wait staff). Unconcerned with the trappings of fame — you'll never see him driving a Guy Fieri-style garish sports car — is Jiro Ono, 85-year-old proprietor of Sukiyabashi Jiro, a tiny, world-renowned sushi restaurant tucked into Tokyo's Ginza station. Jiro, a highly-disciplined perfectionist who believes in simple, yet flavorful food, has devoted his entire life to the pursuit of "deliciousness" — to the point of sushi invading his dreams, as the title of David Gelb's reverential documentary suggests. But *Jiro Dreams of Sushi* goes deeper than food-prep porn (though, indeed, there's plenty of that); it also examines the existential conflicts faced by Jiro's two middle-aged sons. Both were strongly encouraged to enter the family business — and in the intervening years, have had to accept the soul-crushing fact that no matter how good their sushi is, it'll never be seen as exceeding the creations of their legendary father. (1:21) *Embarcadero, Shattuck, Smith Rafael*. (Eddy)

The Kid with a Bike Slippery as an eel, Cyril (Thomas Doret) is the bane of authorities as he tries to run away at any opportunity from school and a youth home — being convinced that the whole adult world is conspiring to keep his father away from him. During one such chase he literally runs into hair-salon proprietor Samantha (Cécile De France), who proves willing to host him on weekends away from his public facility, and is a patient, steady influence despite his still somewhat exasperating behavior. It's she who orchestrates a meeting with his dad (Jérémi Renier, who played the child in the Dardennes' 1996 breakthrough *La Promesse*), so Cyril can confront the hard fact that his pa not only can't take care of him, he doesn't much want to. Still looking for some kind of older male approval, Cyril falls too easily under the sway of Wes (Egon Di Mateo), a teenage thug whom everyone in Samantha's neighborhood knows is bad news. This latest neorealist-style drama from Belgium's Dardenne Brothers treads on very familiar ground for them, both in themes and terse execution. It's well-acted, potent stuff, if less resonant in sum impact than their best work. (1:27) *Embarcadero, Shattuck*. (Harvey)

The Raid: Redemption As rip-roaring as they come, Indonesian import *The Raid: Redemption* (from, oddly, a Welsh writer-director, Gareth Huw Evans) arrives to reassure genre fans that action films are still being made without CG-embellished stunts, choppy editing, and gratuitous 3D. Fists, feet, and gnarly weapons do the heavy lifting in this otherwise simple tale of a taciturn special-forces cop (Iko Uwais) who's part of a raid on a run-down, high-rise apartment building where all the tenants are crooks and the landlord is a penthouse-dwelling crime boss (Ray Sahetapy). Naturally, things go awry almost immediately, and floor-to-floor brawls (choreographed by Uwais and co-star Yayan Ruhian, whose character is aptly named "Mad Dog") comprise nearly the entirety of the film; of particular interest is *The Raid*'s focus on pencak silat, an indigenous Indonesian fighting style — though there are also plenty of thrilling gun battles, machete-thwackings, and other dangerous delights. Even better: *Redemption* is the first in a planned trilogy of films starring Uwais' badass

(yet morally rock-solid) character. Bring it! (1:40) *Sundance Kabuki*. (Eddy)

Sound of Noise The ingenious 2001 short *Music for One Apartment and Six Drummers* expands to feature length — and blankets an entire (unnamed) Scandinavian city in anarchic soundscapes — in Ola Simonsson and Johannes Stjärne Nilsson's eccentric, engaging comedy. A cop (Bengt Nilsson) on the anti-terrorism squad also happens to be the only tone-deaf member of his musical-genius family; the fact that his name is Amadeus only makes his hatred of music all the more potent. When a mysterious band of percussionists begin holding disruptive performance-art "concerts" in odd places (a hospital, a bank), Amadeus becomes obsessed with the case — though, in a nifty bit of fantasy, once an object has been played on by the group, he can no longer hear the sound it makes. *Sound of Noise* is worth seeing just for the toe-tapping musical interludes, played on objects both commonplace and ridiculous, but Nilsson and the musicians (especially ringleader and lone female Sanna Persson Halapi) are also deadpan delights. (1:38) *SF Film Society Cinema*. (Eddy)

ONGOING

Boy Apparent in his 2007 film *Eagle vs. Shark* and his brief turns writing and directing *The Flight of the Conchords*, filmmaker Taika Waititi seems to embody a uniquely Polynesian sensibility, positioned at a crossroads that's informed by his Te-Whanau-a-Apanui heritage and his background in the Raukokore area of New Zealand, as well as an affection of global pop culture and a kind of keeping-it-real, keeping-it-local, down-home indie sensibility. All of which has fed into *Boy*, which became the highest-grossing New Zealand film of all time when it was released in its homeland in 2010. Its popularity is completely understandable. From the lush green inlands and stunning beaches of Waihou Bay to its intimate, gritty and humorous sketch of its natives, this affectionate, big-hearted bildungsroman is a lot like its 11-year-old eponymous hero — eminently lovable and completely one of a kind. Despite the tragedies and confines of his small-town rural life, Boy has a handle on his world: it's 1984, and his pals spend their time hanging out at the snack shop and harvesting weed for one deadbeat

biker parent. Boy's brother Rocky (Te Aho Aho Eketone-Whitu) believes he has superpowers and is scarred by the fact that his birth was responsible for their mother's death, and Michael Jackson has just been crowned the king of pop. Then, while his grandma's away, Boy's own deadbeat dad, Alamein (Waititi) appears on the scene, turning an extended family of small children on its head — and inspiring many a *Thriller* dance-slash-dream sequence. Waititi finds his way inside Boy's head with Crayola-colorful animated children's drawings, flashbacks, and the kind of dreamy fluidity that comes so naturally during long, hot Polynesian days, all while wonderfully depicting a world that far too few people have glimpsed on screen. (1:30) *Bridge, Shattuck, Smith Rafael*. (Chun)

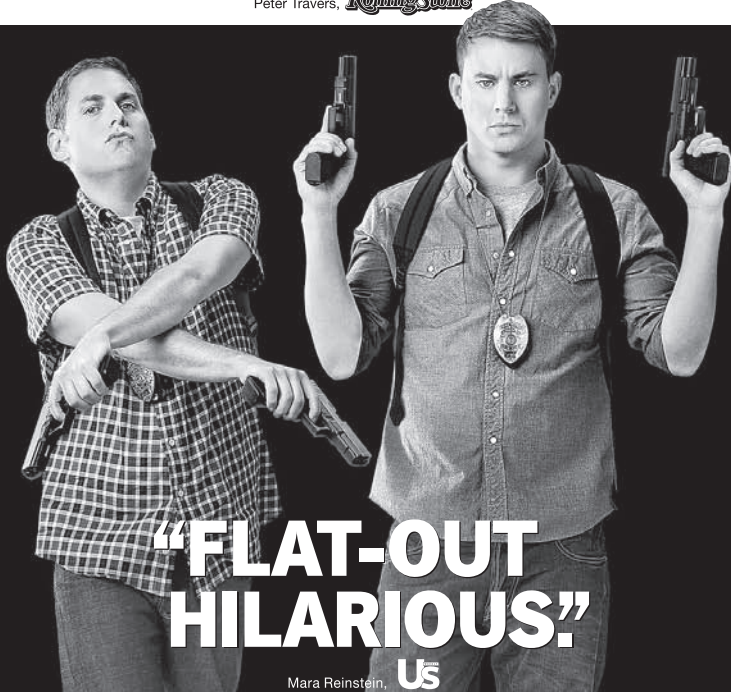
Casa de mi Padre Will Ferrell's latest challenge in a long line of acroty exercises and comic gestures — from his long list of comedies probing the last gasps of American masculinity to serious forays like *Stranger Than Fiction* (2006) and *Everything Must Go* (2010) — is almost

entirely Spanish-language telenovela-burrito Western spoof *Casa de mi Padre*. Here Ferrell tackles an almost entirely Spanish script (with only meager, long-ago high school and college language courses under his belt) alongside Mexican natives Gael García Bernal and Diego Luna and telenovela veteran Genesis Rodríguez. This clever, intriguing, occasionally very funny, yet not altogether successful endeavor, directed by Matt Piedmont and written by Andrew Steele, sprang from Ferrell's noggin. Ferrell is nice guy Armando, content to stay at home at the ranch, hang with his buddies, and be dismissed by his father (Pedro Armendáriz Jr.) as a dolt. The arrival of his sleazy bro Raul (Luna) and Raul's fiancée Sonia (Rodríguez) change everything, bringing killer narco Onza (Bernal) into the family's life and sparking some hilariously klutzy entanglements between Armando and Sonia. All of this leads to almost zero improvisation on Ferrell's part and plenty of meta, *Machete*-like spoofs on low-budget

CONTINUES ON PAGE 34 >>

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Peter Travers, *Rolling Stone*



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ONGOING
CONT>>

Friends With Kids Jennifer Westfeldt scans Hollywood's romantic comedy landscape for signs of intelligent life and, finding it to be a barren place possibly recovering from a nuclear holocaust, writes, directs, and stars in this follow-up to 2001's

Kissing Jessica Stein, which she co-wrote and starred in. Julie (Westfeldt) and Jason (Adam Scott) are upper-thirtysomething New Yorkers with two decades of friendship behind them. He calls her "doll." They have whispered phone conversations at four in the morning while their insignificant others lie slumbering beside them on the verge of getting dumped. And after a night spent witnessing the tragic toll that procreation has taken on the marriages of their four closest friends — *Bridesmaids* (2011) reunion party Leslie (Maya Rudolph), Alex (Chris O'Dowd), Missy (Kristen Wiig), and Ben (Jon Hamm), the latter two, surprisingly and less surprisingly, providing some of the film's darkest moments — Jason proposes that they raise a child

together platonically, thereby giving any external romantic relationships a fighting chance of survival. In no time, they've worked out the kinks to their satisfaction, insulted and horrified their friends, and awkwardly made a bouncing baby boy. The arrival of significant others (Edward Burns and Megan Fox) signals the second phase of the experiment. Some viewers will be invested in latent sparks of romance between the central pair, others in the success of an alternative family arrangement; one of these demographics is destined for disappointment. Until then, however, both groups and any viewers unwilling to submit to this reductive binary will be treated to a funny, witty, well crafted depiction of two people's attempts to preserve life as they know it while redrawing the parameters of parenthood. (1.40) *California, 1000 Van Ness, Piedmont, Presidio, SF Center, Sundance Kabuki.* (Rapoport)

D **Jeff, Who Lives at Home** The failure-to-launch concept will always thrive whenever and wherever economies flail, kids crumble beneath family trauma, and the seduction of moving back home to

live for free with the parental units overcomes the draw of adulthood and individuation. Nevertheless brotherly writing and directing team Jay and Mark Duplass infuse a fresh, generous-minded sweetness in this familiar narrative arc, mainly by empathetically following those surrounding, and maybe enabling, the stay-at-home. Spurred by a deep appreciation of *Signs* (2002) and plentiful bong hits, Jeff (Jason Segel) decides to go with the signals that the universe throws at him: a mysterious phone call for a Kevin leads him to stalk a kid wearing a jersey with that name and jump a candy delivery truck. This despite the frantic urging of his mother (Susan Sarandon), who has set the bar low and simply wants Jeff to repair a shutter for her birthday, and the bad influence of brother Pat (Ed Helms), a striving jerk who compensates for his insecurities by buying a Porsche and taking business meetings at Hooters. We never quite find out what triggered Jeff's dormancy and Pat's prickishness — two opposing responses to some unspecified psychic wound — yet by *Jeff, Who Lives at Home's* close.

it doesn't really matter. The Duplass brothers convince you to go along for the ride, much like Jeff's blessed fool, and accept the ultimately feel-good, humanist message of this kind-hearted take on human failings. (1:22) *California, SF Center, Sundance Kabuki.* (Chun)

2 Salmon Fishing in the Yemen In Lasse Hallström's latest film, a sheikh named Muhammed (Amr Waked) with a large castle in Scotland, an ardent love of fly-fishing, and unlimited funds envisions turning a dry riverbed in the Yemeni desert into an aquifer-fed salmon-run site and the surrounding lands into an agricultural cornucopia. Tasked with realizing this dream are London marketing consultant Harriet Chetwode-Talbot (Emily Blunt) and government fisheries scientist Alfred Jones (Ewan McGregor), a reluctant participant who refers to the project as "doolally" and signs on under professional duress. Despite numerous feasibility issues (habitat discrepancies, the necessity for a mass exodus of British salmon, two million irate British anglers), Muhammed's vision is borne forward on a rising swell of cynicism generated within the office of the British prime minister's press secretary (Kristin Scott Thomas), whose lackeys have been scouring the wires for a shred of U.K.-related good news out of the Middle East. Ecology-minded killjoys may question whether this qualifies. But putting aside, if one can, the possible inadvisability of relocating 10,000 nonnative salmon to a wadi in Yemen—which is to say, putting aside the basic premise—it's easy and pleasant enough to go with the flow of the film, infected by Jones's growing enthusiasm for both the project and Ms. Chetwode-Talbot. Adapted from Paul Torday's novel by Simon Beaufoy (2009's *Slumdog Millionaire*), *Salmon Fishing* is a sweet and funny movie, and while it suffers from the familiar flurried third-act knotting together of loose ends, its storytelling stratagems are entertaining and its characters compellingly textured, and the cast makes the most of the well-polished material. (1:52) *Albany, Embarcadero, Piedmont, Sundance Kabuki*. (Rapport)

2 A Separation Iran's first movie to win Berlin's Golden Bear (as well as all its acting awards), this domestic drama reflecting a larger socio-political backdrop is subtly well-crafted on all levels, but most of all demonstrates the unbeatable virtue of having an intricately balanced, reality-grounded screenplay — director Asghar Farhadi's own — as bedrock. A sort of confrontational impartiality is introduced immediately, as our protagonists Nader (Peyman Moadi) and Simin (Leila Hatami) face the camera — or rather the court magistrate — to plead their separate cases in her filing for divorce, which he opposes. We gradually learn that their 14-year wedlock isn't really irreparable, the feelings between them not entirely hostile. The roadblock is that Simin has finally gotten permission to move abroad, a chance she thinks she must seize for the sake of their daughter, Terneh (Sarina Farhadi). But Nader doesn't want to leave the country, and is not about to let his only child go without him. Farhadi worked in theater before moving into films a decade ago. His close attention to character and performance (developed over several weeks' pre-production rehearsal) has the acuity spored by contemporary playwrights like Kenneth Lonergan and Theresa Rebeck, fitted to a distinctly cinematic urgency of pace and image. There are moments that risk pushing plot mechanizations too far, by *A Separation* pulls off something very intricate with deceptive simplicity, offering a sort of integrated *Rashomon* (1950) in which every participant's viewpoint as the wronged party is right — yet in conflict with every other. (2:03) *Albany, Embarradero.* (Harvey) **SF8G**

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Wizard of Oz (Fleming, 1939), presented sing-along style, Fri-Sun, 7:30 (also Sat-Sun, 2:30). This event, \$10-15.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-10.25. **Boy** (Waititi, 2010), call for dates and times. **Jiro Dreams of Sushi** (Gelb, 2011), March 23-29, call for times.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema, Film, and the Other Arts:" **To Kill a Mockingbird** (Mulligan, 1962), Wed, 3:10. With lecture by Marilyn Fabe. "Documentary Voices:" **Distinguished Flying Cross** (Wilkerson, 2011), Wed, 7. "Dark Past: Film Noir by German Emigrés:" **Where the Sidewalk Ends** (Preminger, 1950), Thurs, 7; **Strange Illusion** (Ulmer, 1945), Sat, 8:35. "The Library Lover: The Films of Raúl Ruiz:" **The Hypothesis of the Stolen Painting** (1979), Fri, 6:45. "Afterimage: James Ivory, Three Films from Novels:" **Le Divorce** (2003), Fri, 8:30. "Howard Hawks: The Measure of Man:" **Sergeant York** (1941), Sat, 6.

PARAMOUNT 2025 Broadway, Oakl; www.silent-film.org. \$40-120. **Napoleon** (Gance, 1927), with accompaniment by the Oakland East Bay Symphony, Sat-Sun, 1:30. Through April 1.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Crazy Horse** (Wiseman, 2011), Wed, 6:45. **Fake It So Real** (Greene, 2012), Wed-Thurs, 6:15, 8. **The FP** (Trost and Trost, 2012), Wed-Thurs, 10. **Tim and Eric's Billion Dollar Movie** (Heidecker and Wareheim, 2012), Wed, 9:15. **The Nancy Boys and Hardly Drew Mysteries** (Dulay, 2012), Thurs, 8. "Cinemadness!:" "Cinefamily," mondo mix show, Fri, 7; **Street Trash** (Muro, 1987), Sat, 7:30 and 11; **The Hidden** (Sholder, 1987), Sat, 9:15; **George Kuchar: Comedy of the Underground** (Vazquez and Hallinger, 1982), Sun, 2; **Secret Honor** (Altman, 1984), Sun, 4 and 8:30; **Elvis Found Alive** (Gilbert, 2012), Sun, 6. **Pudhupettai** (Selvaraghavan, 2006), Mon, 6:30. "You Can't Do That On Screen Anymore: Two Days With Frank Zappa:" **200 Motels** (Zappa, 1971), Tues, 7:15, 9.

SF FILM SOCIETY CINEMA 1746 Post, SF. \$10-11. **Kill List** (Wheatley, 211), Wed-Thurs, 2:30, 5, 7, 9. **The Sound of Noise** (Simonsson and Nilsson, 2010), March 23-29, 3, 5, 7, 9.

VORTEX ROOM 1082 Howard, SF; www.myspace.com/thevortexroom. \$7 donation. "Deep Shat." **Pray for the Wildcats** (Lewis, 1974), preceded by rare William Shatner TV appearances, outtakes, music videos, interviews, and more, Thurs, 9.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Human Rights Watch Film Festival:" **The Green Wave** (Ahadi, 2010), Thurs, 7:30. **SFBG**

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LEGAL NOTICES

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME
The registrant listed below have abandoned the use of the fictitious business name **Muang Thai Tai Cuisine** 385 Taylor Street, San Francisco, CA 94102. The fictitious business name was filed in the County of San Francisco under File# 0321538-00 on: 7/27/2009. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Kotchakorn Tresuwan 535 Geary Street #502 San Francisco, CA 94102. This business was conducted by an Individual. Signed Treesuwan Kotchakorn. Dated: February 28, 2012 by Marielyne L. Argente, Deputy County Clerk. **#113542 March 7, 14, 21 and 28, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0340869-00 The following person is doing business as **Dust to Dust** 1501 Cortland Ave. San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NA. Signed by Kristin Grant. This statement was filed by Alex Liang, Deputy County Clerk on January 27, 2012. **L#113541, March 7, 14, 21 and 28, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341053-00 The following person is doing business as **Noob's Auto Detail** 5120 Equestrian Way Antioch, CA 94531. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date February 3, 2012. Signed by John Reed Jr.. This statement was filed by Marielyne L. Argente, Deputy County Clerk on February 3, 2012. **L#113536, February 29, March 7, 14 and 21, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341166-00 The following person is doing business as **Creekside Villa** 696 Monterey Blvd. San Francisco, CA 94127. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Xiaotong Zhu, Manager Member. This statement was filed by Susanna Chin, Deputy County Clerk on February 8, 2012. **L#113532, February 29, March 7, 14 and 21, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341206-00 The following person is doing business as **Ku'u Up Mexican Maya Cuisine** 2052 Mission Street. San Francisco, CA 94110. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date February 9, 2012. Signed by Alfredo Bello. This statement was filed by Melissa Ortiz , Deputy County Clerk on February 9, 2012. **L#113535, February 29, March 7, 14 and 21, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341358-00 The following person is doing business as **The Light of Stars** 265 Valdez Ave. San Francisco, CA 94127. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Carl Woebecke, Owner.. This statement was filed by Alex Liang, Deputy County Clerk on February 3, 2012. **L#113537, February 29, March 7, 14 and 21, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341541-00 The following person is doing business as **San Francisco Hi - Lo Club** 1423 Polk Street San Francisco, CA 94109. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date NA. Signed by Just Mulford, Member. This statement was filed by Elsa Campos, Deputy County Clerk on February 24, 2012. **L#113543, March 7, 14, 21 and 28, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341641-00 The following person is doing business as **Red Wrench Plumbing, Inc.** 624 Precita Ave. San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date February 7, 2012. Signed by Sean C. McGrillen, President. This statement was filed by Marielyne L. Argente, Deputy County Clerk on February 28, 2012. **L#113540, March 7, 14, 21 and 28, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341717-00 The following person is doing business as **Sera Mac** 550 Spruce Street San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 1, 2012. Signed by Sarah McNamara. This statement was filed by Maribel Jaldon, Deputy County Clerk on March 1, 2012. **L#113544, March 7, 14, 21 and 28, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341820-00 The following person is doing business as **Grace In Motion Physical Therapy** 1494 44th Avenue San Francisco, CA 94122-2929. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 6, 2012. Signed by Meenakshi Prabhakar. This statement was filed by Marielyne L. Argente, Deputy County Clerk on March 5, 2012. **L#113546, March 14, 21, 28 and April 4, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341875-00 The following person is doing business as **Tantrum** 858 Cole Street San Francisco, CA 94117. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date March 8, 2012. Signed by Michael Ghadieh. This statement was filed by Maribel Jaldon, Deputy County Clerk on March 8, 2012. **L#113545, March 14, 21, 28 and April 4, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341903-00 The following person is doing business as **Rocketship** 1770 Post Street #220 San Francisco, CA 94115. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Mark S. Shannon, CEO. This statement was filed by Jennifer Wong, Deputy County Clerk on March 09, 2012. **L#113549, March 21, 28, April 4 and 11, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341931-00 The following person is doing business as **Cityscape Entertainment** 660 4th Street Suite #804 San Francisco, CA 94107. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Ian Elliot Gressett, Manager Member. This statement was filed by Magdalena Zevallos, Deputy County Clerk on March 09, 2012. **L#113550, March 21, 28, April 4 and 11, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341944-00 The following person is doing business as **HayaHon** 4167 17th Street San Francisco, CA 94114. This business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Charles Hayashida. This statement was filed by Magdalena Zevallos Deputy County Clerk on March 12, 2012. **L#113548, March 14, 21, 28 and April 4, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342036-00 The following person is doing business as **Park Chow** 1240 9th Avenue, San Francisco, CA 94122. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 17, 1998. Signed by Chalen Mitchell, Manager Member. This statement was filed by Marielyne L. Argente, Deputy County Clerk on March 15, 2012. **L#113551, March 21, 28, April 4 and 11, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342037-00 The following person is doing business as **Chow** 215 Church Street, San Francisco, CA 94114. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date May 13, 1997. Signed by Chalen Mitchell, Manager Member. This statement was filed by Marielyne L. Argente, Deputy County Clerk on March 15, 2012. **L#113551, March 21, 28, April 4 and 11, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342066-00 The following person is doing business as **Class One Analytics** 1720 Market Street, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 1, 2012. Signed by Ari Bronstein. This statement was filed by Maribel Jaldon, Deputy County Clerk on March 15, 2012. **L#113553, March 21, 28, April 4 and 11, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342082-00 The following person is doing business as **All Rooter & Plumbing Service Inc.** 238 Ocean Ave., San Francisco, CA 94112. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date March 15, 2012. Signed by Mihn G. Luc, President. This statement was filed by Jennifer Wong, Deputy County Clerk on March 16, 2012. **L#113554, March 21, 28, April 4 and 11, 2012**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548407. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Amy Louise Hall for change of name. TO ALL INTERESTED PERSONS: Petitioner **Amy Louise Hall** filed a petition with this court for a decree changing names as follows: Present Name Amy Louise Hall. Proposed Name: **Amy Louise Reece**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for notice of name should not be granted. NOTICE OF HEARING Date: April 12, 2012. Time: 9:00 AM room -514. Signed by Tomar Mason, Presiding Judge on February 10, 2012. Endorsed Filed San Francisco County Superior Court on February 10, 2012 by The Deputy Clerk. **Publication dates February 29, March 7, 14 and 21, 2012. L#113534**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548456. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Harlan Tuinman Wood for change of name. TO ALL INTERESTED PERSONS: Petitioner **Harlan Tuinman Wood** filed a petition with this court for a decree changing names as follows: Present Name Harlan Tuinman Wood. Proposed Name: **Harlan Knight Wood** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 1, 2012. Time: 9:00 AM room - 514. Signed by Donald Sullivan, Presiding Judge on February 23, 2012. Endorsed Filed San Francisco County Superior Court on February 23 by The Deputy Clerk. **Publication dates March 14, 21, 28 and April 4, 2012. L#113547**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548462. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Shawna Morrison + Jose Ruizvelasco for change of name. TO ALL INTERESTED PERSONS: Petitioner **Shawna Morrison + Jose Ruizvelasco** filed a petition with this court for a decree changing names as follows: Present Name Drake Ruizvelasco Morrison. Proposed Name: **Drake Morrison**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 3, 2012. Time: 9:00 AM, Dept 514. Signed by Donald Sullivan, Presiding Judge on February 27, 2012. Endorsed Filed San Francisco County Superior Court on February 27, 2012 by The Deputy Clerk. **Publication dates February 29, March 7, 14 and 21, 2012. L#113538**

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